THE KINEMATOGRAPH AND LANTERN WEEKLY.

Edited by THEODORE BROWN.

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Notice.

The Editorial office is 11, Tottenham Street, where the Editor can be seen between the hours of 11 and 12-30 on Mondays and Fridays, and on Wednesdays between 2 and 4 o'clock, or by appointment.

Literary contributions and correspondence should be addressed to the Editor.

All matter and copy of advertisements must be received by first post on Wednesday to insure insertion in Thursday's current issue.

"THE KINEMATOGRAPH WEEKLY,"
9, Tottenham St., London, W.

Telegrams—"Heronicus, London." Telephone—4777 Gerrard.

Kinematograph & Lantern Weekly

SEPTEMBER 19, 1907.

The Trade. What is the position of the Kinematograph of to day as compared with that existing ten years ago—and what future lies before it? Its first introduction was followed by a period of abnormal activity which it was natural to expect would sooner or later subside. Exhibitors rushed to purchase machines, which were then in an imperfect condition, and films which were also imperfect and very limited as regards subjects. The Music Halls were nightly crowded with spectators to witness the performance of the then novel means of amusement, and the theatre going public lay aside their discussions on usual items of the program to talk about the wonders of the living picture. Since then there has been a great change. As was naturally expected the abnormal excitement gradually came to an end, and the whole business has settled down to a perfectly solid and normal level. The short sighted pessimists, who asserted that it was a mushroom growth, which would have but a short life and meet a sudden death, are disappointed to find that it is still very much alive and flourishing in a way which it never did before. The means of taking and projecting the pictures have enormously improved. The quality of the film is superior and the choice and bewildering variety of subjects is in no way to be compared with those of former years.

Ourselves. Of ourselves we have no need to speak at length. Inasmuch as this double number introduces us to a larger public than we have previously reached, however, we may be allowed to hope that a number of those who now see the paper for the first time will be for the future enrolled on our list of subscribers. We have been in existence now for some four months and each week has brought us into closer touch with one or other of the classes which go to make up the kinematograph trade, and this issue will, if our hopes are realised, extend our circle of readers more largely than any other which we have published. It will be our endeavour to supply these readers with the information which they need for their business and we invite them to send us along particulars of any difficulties with which they have met, which we will attempt to solve to the best of our ability. Of our future program we need say no more than that it will be an ambitious one only bounded by the measure of support accorded us by the trade. We have had evidence that our technical articles and "helps and hints" are particularly welcome and we shall continue these features, and the review of the new subjects as they are issued, which has also been appreciated by those unable to inspect the films first hand.

"Filmland, W. C." After hiding itself modestly in back courts for some years, the Kinematograph Trade has decided upon occupying premises more worthy of its importance, and we are glad to notice that the tendency is to secure those premises in the same district of London. Cecil Court has somewhat lost its old standing as the centre of film land, but the district in which it is situated, and in which most other entertainment enterprises have their headquarters, is now more than ever the living picture

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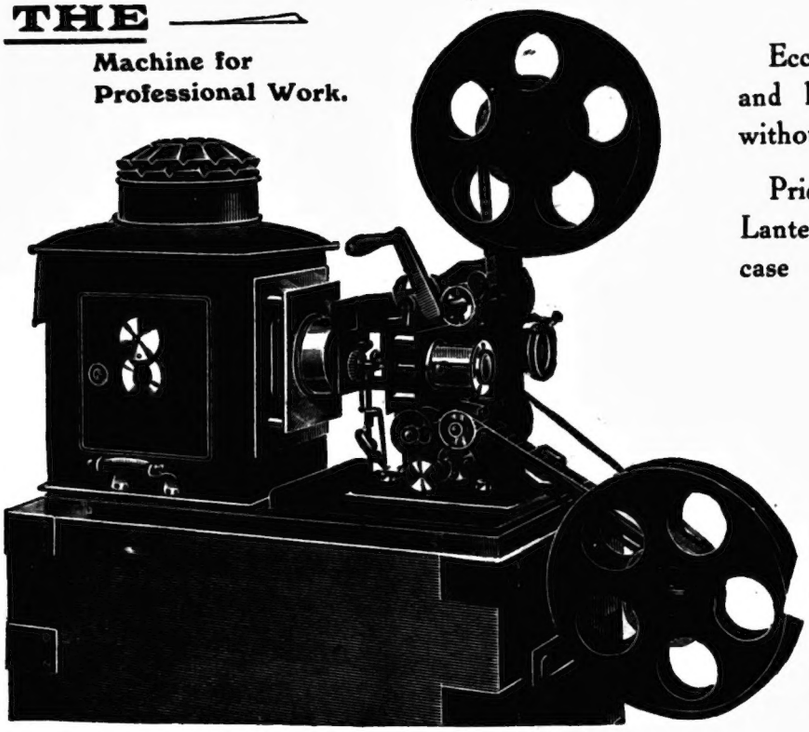

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district and might with justice assume the title which heads these notes. This localisation of the business has great advantages for those who find it necessary to visit the makers, and we for one are grateful for it. Incidentally the recent moves have had the effect of bringing the WEEKLY office into convenient proximity to all the principal manufacturers' headquarters and it is a natural thing for any buyer, from the provinces or abroad, to drop in for information when he is in the district. We should like to say that we appreciate these visits and hope that they may be repeated.

The Lesson of Newmarket. One thing is brought home to those engaged in the kinematograph trade by the fatal accident which took place last week, the great drawback celluloid possesses as a film substance. It is true that the fire was not due primarily to the film igniting, but it certainly became more difficult to cope with from that circumstance. It is a common thing to say that the inflammability of the film is not of great importance, that it presents no danger in the hands of a good operator, but this last accident, on the top of others at home and abroad (mostly, it may be said, abroad), should be sufficient to dispel that belief. Here we have an exhibition organized by one of the largest houses in the trade, and under the management of an admittedly competent man. An accident, which cannot be guarded against, takes place, a panic follows, and all the experience of the operator is unable to avert a catastrophe. It is true enough that the fire could have been extinguished with comparatively little trouble, but the audience cannot be expected to know that and to sit still under what appears to them a serious danger. The igniting of a film might be followed with results almost as serious on any other occasion. What we have to guard against is not so much the possibility of danger from the film firing as the tendency of audiences to panic. If we can get a film which will not burn under any circumstances, we have practically done away with the possibility of accidents in the future. The general importance to the trade of this matter makes us wonder that the film manufacturers do not unite and offer a handsome prize to the person first solving the problem satisfactorily. There is no doubt that each accident reported in the papers hinders expansion.

More Restrictions? The London County Council have brought into force regulations which were calculated, and have indeed proved effectual, in securing public safely within the area where such regulations are operative. It would seem that the precautions necessary to be exercised are dependent upon the conditions of the locality where the show takes place. The stringent regulations operative in London may prove too severe if applied to some of the provinces; but it is evident that had certain of the regulations been inforced at Newmarket the recent catastrophe could not have happened. It occurs to us that the safety of Kinematograph entertainments is dependant as much, if not more, on the due qualification of the operator, as upon any restrictions in connection with the show itself. If this be so, it is apparent that much force accompanies the contention that a scheme is necessary by which no one should be allowed to operate a projector in public without first satisfying a competent examining body that he was able to do so with safety. Where a catastrophe happens the tendency is to go to extremes, and it is to be hoped the authorities will not err in the direction of bringing into force severe unnecessary restrictions which will hamper the profession, but that they will devote their attention more especially to the particular weakness which is the immediate cause of the accidents.

Round the Coast. We have lately toured the South of England in order to learn the possibilities of showmen catering in better style than at present adopted. At the larger towns, like Portsmouth, Southampton, Brighton, Bournemouth, Weymouth, etc., there was little room left for new shows. The picture man was much in evidence, and the patronage seemed extremely good, thanks to judicious billing and effective advertising. Instead of the funny and attractive pictorial posters and the noisy gramophone which our American friends use to get their crowds, we found ordinary letterpress bills in two colours—generally red and blue—enumerating the subjects and giving a brief description of them. These are certainly a cheap form of announcement, which may be all right for a time, but they could be improved upon in many ways which we hope to enumerate in future issues.

Our Villages. As we say, there is little room here for the travelling showman or exhibitor, but in the smaller towns and villages we found a splendid field for money making. In the Isle of Wight, for instance, we came across a travelling circus with its terrible impedimenta in the shape of animals, cars, caravans, etc. All had to be taken across at great expense, and much excitement they caused. Now, they managed to get to the smaller places like Totland Bay, Alum Bay, Freshwater, Yarmouth, etc., erect their tents and haul in a goodly pile. Why could not a picture man do the same without half the expense? Not only the Isle of Wight, but out of the way places like Lyndhurst, Brockenhurst, Beaulieu and Wimborne are visited by the circus man. We believe there is a big future here for the travelling picture man, and we shall offer him some advice in another number.

To Showmen. We are posting a copy of this issue to a large number of travelling showmen whose addresses have been furnished us by members of the trade. We should be obliged to these gentlemen for a postcard each week giving their addresses for the week following. We receive a large number of enquiries for addresses of particular firms which we are unable always to answer. We shall be pleased to receive letters at our office for showmen or exhibitors on tour, and to forward them to temporary addresses, if the latter are supplied. We need hardly point out further that it is doubly important to a man without a permanent address to have a full account of the films as they are issued by the various firms. Such an account is to be found in each issue of the WEEKLY, and we suggest that showmen would find a subscription to the paper a remunerative investment.

"Graphic" Films.

— UNSURPASSED FOR STEADINESS AND PHOTOGRAPHIC EXCELLENCE. —

The Showman's Treasure.

The "star" turn of the show, a giant flea, escapes from its stronghold owing to an accident resulting from youthful inquisitiveness, and having gained its freedom loses no time in making its presence felt to various individuals. It is the flea's day out! and being no respecter of persons it has a beanfeast!!! The showman—to whom the flea is daily bread and butter—seeks high and low for it, and with a large magnifying glass to aid him in his search, leaves no stone unturned, nay, he leaves no person "unturned" whom he may suspect of harbouring his "treasure." The slightest evidence of discomfiture amongst those who cross his path escapes not his eagle eye, and the magnifier is brought to bear upon all and sundry with little success, until at length his persistent efforts are rewarded by the capture of the "treasure" under circumstances which provide a scene redolent of humour, and which is the cause of yells of laughter from audiences before whom it is shown.

This is a real tickler. Length, **505** ft. Price, **£8 8s. 4d.** nett.

The Tricky Twins.

A prank played upon nurse whilst flirting. The "pram" containing baby is tied to the tail of a cart, and the horse set going during the absence of the driver. Baby and pram go through some rough treatment, the baby eventually floating down a stream through which the horse and cart has passed. Upon the bank the nurse is seen to make an attempt to rush in and save the baby, but the gallant carman, divesting himself of coat and hat, dives in and effects its rescue. The "rescued" proves, however, to be a huge doll that the children had substituted, and baby is finally discovered safe in the arms of a policeman who has found the children wandering about, having lost their way.

Length, **330** ft. Price, **£5 10s. 0d.** nett.

The Lovers' Charm.

A picturesque trick film. Length, **160** ft. Length, **£2 13s. 4d.** nett

The Lodger had the Haddock.

An instance of "what the eye doesn't see, etc." The fish, a specimen of a "high" order of merit, after some rough passages is palmed off upon the lodger, who is seen at the finish making short work of this "denizen of the deep" with an evidence of keen relish possible only in such circumstances where ignorance is bliss.

Length, **295** ft. Price, **£4 18s. 4d.** nett

The 5-30 Collection.

Full of surprising incidents and fun. Length, **250** ft. Price, **£4 3s. 4d.** nett

A Woodland Tragedy.

A splendid dramatic subject, abounding in scenic beauty and intense situations.

Length, **470** ft. Price, **£7 16s. 8d.** nett

Who Winked at the Soldier.

The love scene upon the motor bus top, and the passing panorama, is one of many interesting points in this film story, in which the soldier eventually escapes the unwelcome attentions of a bevy of fair damsels through the unconscious aid of a tramp, who finds the discarded uniform of the soldier and, having arrayed himself therein, is mistaken for the military gent.

A comedy worth watching. Length, **560** ft. Price, **£9 6s. 8d.**

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The Adventures of Maud (or a little bit of sugar for the Birds)	... ...	**440 ft.**	
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Thi Latest Comedy, Dramatic, and Topical Subjects may be hired from—

The GRAPHIC Cinematograph Co., 154, Charing Cross Rd., London. 'Phone 9251 Central

A Request. We have posted many thousands of this number of our Journal to the names we have compiled for the past five years. Perhaps some of these are not now interested in the lantern or kinematograph. From such we ask the favour of passing the copy on to someone who *is* in the trade, and who will be thankful to learn of its existence. We want to make our list as complete as possible, and those who would care to possess a unique leather cigarette and card case should read our offer on the last page but four of this number.

Films for Posterity. The announcement that the German Emperor has ordered films to be taken of a series of naval evolutions to be kept for purposes of comparison and instruction, opens up interesting possibilities. Naval science does not provide the only channel in which living pictures could be advantageously utilised for State purposes. There is the Army, for instance. Sham fights and manœuvres play a large part in the training of the recruit. Why not film the operations as they are performed by experienced men, and reproduce them for the benefit of the novice? It would probably save him much labour and the sergeant much bad language. In other directions the instrument could perform services of national value. The British Museum already stores books and papers; why should it not also store films? A film of the present King would be of far greater interest to future generations than the great bulk of matter which is so carefully preserved at Bloomsbury, even than the matter which the reader is at the present digesting. We can only hope that the trustees will see in time that a good service is ready to their hand waiting to be done. They have already stored a number of gramophone records which can tell those who hear them little of the personality of the men who made them. In storing living picture films they would be making it possible for men of 3,000 A.D. or so to see men and things of to-day almost as vividly as we see them "in the flesh."

Operators' Exam. We would have liked in this special number, to have published some particulars of the first examination for operators under the supervision of the K.M.A., for which entries were received up to Monday last. We have had so many letters on the subject from interested operators that we have not the slightest doubt of the ultimate success of this scheme, and we are eager to know how far our expectations have been realised as far as the first entries are concerned. Many operators will doubtless wait to see "how things go," before entering themselves as candidates for the certificate, and there is the further difficulty that the great proportion of operators have their homes in the provinces, and cannot afford to run up to London, pay the fees and expenses, and lose the time. However, it is a sign of the times for which we should all be grateful, that a step has been taken in a most important direction, and it is to be hoped that the result of the first exam will be sufficiently encouraging to secure the extension of the opportunity to operators away from London at an early date. There has been a feeling that the powers at the head of the Association have not been liberal enough with particulars of their scheme, but, in all new ventures, it is policy to go slow and say little at first, and it will be time enough for the Association to go into particulars when they have seen how the scheme has been received by the operators and their employers.

A Talk with Mr. C. Ivatts.

HIS VIEWS ON ENGLISH POSSIBILITIES.

During a conversation with Mr. Ivatts, of Pathé Frères, we were given to understand that the Pathé films are disposed of, in France, exclusively to a syndicate there, and all showmen desiring to use the pictures can only do so by hiring from the syndicate.

Asked if there was a likelihood of the same thing happening in England, Mr. Ivatts assured us that there was not. It was not his intention to hire out or to exhibit, but any concern worthy of the business could have certain advantages extended to them, including the option of using the name of Pathé for advertising purposes. It is Mr. Ivatts' opinion that England is asleep as regards the great profits to be realised out of exhibitions exclusively devoted to living pictures; and that there is much foreign element about seeking to establish itself in London, as it is recognised that without doubt there is money in the business.

As far as his experience went, he found that the difficulties in the way of securing suitable sites in London were almost insurmountable. He quoted one instance where £300 had been paid down to agents for the option of renting premises, but when the landlord found it was wanted for kinematograph purposes, he refused, saying he would have nothing of the sort on his land. This kind of thing had happened several times, in Holborn, in Tottenham Court Road and in other places. Again, it was difficult, he found, to induce English capitalists to put money into kinematograph exhibition concerns, as they appeared to have the impression that it was a thing liable to run out in two years. John Bull, he agreed, was slow in moving, but against this it must in fairness be said, that when he had made up his mind to shift, it generally turned out that his move was the right one.

The Newmarket Accident.

We regret to report that two more of those injured in the fire at the Newmarket Town Hall, during the course of a film show, have succumbed to their injuries. Clara Ashley died on Wednesday last, and Martha Draffin, who was only fourteen years of age, on Thursday.

The funeral of Mrs. Starling took place on Wednesday at Newmarket Cemetery, in the presence of a large gathering along the route, who gave many evidences of their sympathy.

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The Prodigal Son.
Spring Cleaning.
Home for the Holidays.
An Interesting Story.
Brown's Half-Holiday.
Our New Errand Boy.
Two Little Waifs.
Her First Care.
The Miner's Daughter.
The Village Fire Brigade.
The Sham Sword Swallower.
A Day on His Own.
Mrs. Brown Goes Home to Her Mother.
Orange Peel.
After the Fancy Dress Ball.
The Brigand's Daughter.
Bobby's Birthday.
Just in Time.
Why the Wedding was Put Off.

Lists Post Free to all Countries.

New List Just Ready.

Williamson & Co.

Another Move.

SOME FACTS ABOUT THE WARWICK TRADING CO'S NEW HEADQUARTERS.

The Warwick Trading Co., Ltd. have at last severed their connection with Warwick Court, Holborn, from which we believe they derived their name, and in which their offices have been situated for so many years. Their removal to new premises will occasion no surprise to those who are aware of the confined space at their disposal at the old ones and of the growth in their trade during recent years. At 113, 115 and 117, Charing Cross Road, upon the occupation of which they entered last week, they will have 18,200 square feet of floor space at their disposal, and will possess the further advantage of having all their departments assembled under one roof, while the fact that they are now located in the same part of the town as the rest of the makers should prove useful to film buyers with little time at their disposal.

The new building is situated on the right hand side of Charing Cross Road, going towards Leicester Square and has an imposing frontage. The Warwick absorb four floors, and the words "Bioscope" and "Films," affixed to the front of the building in large lettering, leave no one in doubt as to the occupants of the building.

The first floor is devoted to the general and private offices, showrooms and exhibiting theatre, and is fitted up in the most lavish style. The exhibiting theatre is one of the most luxuriant in the trade, and the showrooms will be completely fitted up with the various lines of the company's manufacture.

On the next floor, reached by a stone staircase which is unattached to the rest of the building, and affords a sure method of safe descent should the necessity arise, are the dark rooms. This part of the building is kept strictly private, but we gather that many of the arrangements are quite novel, while the machines installed are of the latest pattern, and should ensure the continuance of a high technical quality in the Warwick subjects. One room here is devoted to perforating, another to printing (nine printing machines can be worked simultaneously), and a third to developing and fixing. Adjoining the developing rooms are the washing room and the drying room. The latter is enamelled throughout, so that it can be easily kept free of dust. The rest of the floor is occupied by cleaning and joining benches.

Above this, on the next floor, is a fire proof strong room, for the preservation of negatives, the mechanical workshop and the Film Lending Library, a comparatively new departure of the Warwick business.

Still further up, an indoor studio has been fitted up, with all the equipment for photographing by artificial light, and above this is the roof, which will be laid out as a garden and also used for photographic work. The open-air studios at Acton will, of course, not be abandoned.

A feature of the building is the electric light installation. We are informed that there are nearly three miles of wiring in the premises, and there are three currents to fall back upon in case of a breakdown. Should the 100 volt circuit break down, a transformer is ready at hand to transform the 200 volt circuit into 100 volt, while every light and motor has a separate fuse, so that the blowing of one fuse cannot stop the whole of the work in hand.

A Chat with Mr. Beard.

During a conversation with Mr. Beard he informed us that business was very brisk; he had in fact sold out of arc lamps, and was now completing a fresh batch. A number of projecting machines, which we observed as coming to completion, were already sold and altogether things looked exceedingly rosy. Despite the increased business Mr. Beard had found time to bring out a New Resistance which is being placed on the market this week for the first time. The framework is composed of wrought iron, and moulded in such a fashion that when bolted together the whole forms a very strong and rigid affair. The coils of wire used in this resistance are composed of a special substance, giving highest possible resistance, and after use it has the characteristic of returning to its normal state. The switch provides 6 distinct contacts, whilst terminals give 250 volts, 25 to 60 amps, so that arc lamps used therewith will give from 2,500 to 6,000 candle power. Two different models will be made but differing only in so much that one will be of malleable iron whilst the the other will be partly formed of aluminium. Mr. Beard contends that the resistance is provided with everything that the average exhibitor under varied circumstances is likely to require. It has a very strong, but neat appearance, is portable, and with a full capacity.

In addition to this new apparatus, some important alterations have been made in the celebrated Beard Regulator —indeed, the alterations and additions in the "This Season's Model" are of such a radical nature as to constitute what may be considered an entirely new regulator, which, by the way, is to sell at the same price as the old pattern. The fundamental principle of Mr. Beard's regulators have been copied by other firms, and we have been requested to inform readers that the genuine article is the one stamped at the top cover with the maker's name, "R. R. Beard." In discussing the great progress in the growth of this firm's business, we discovered it was accounted for partly by the fact that Mr. Beard has several energetic sons following in their father's footsteps. Mr. Percy Beard is responsible for the kinematograph department, and we are permitted to say that is highly probable the works will be enlarged within the next few months.

Exhibition of the R.P.S.—The day is close at hand when every camera user will find it as easy to get a perfect picture in colours, as it now is to get an ordinary print. The starch grain process, by which this result is put within reach of the least skilful, is the topic of the day in photographic circles, and although the plates themselve are not yet formally on the British Market there are a large number of amateurs working the process, and a fine and representative collection—the feature of the Exhibition of the Royal Photographic Society, opened at the New Gallery last week. Over a hundred colour pictures passed through the hands of the Committee, and seventy two, the work of nineteen exhibitors, have been accepted and hung. The collection will be a revelation to the great body of the public, who have not followed the steps by which the process has slowly achieved its present perfection.

There are a few back numbers

OF THE

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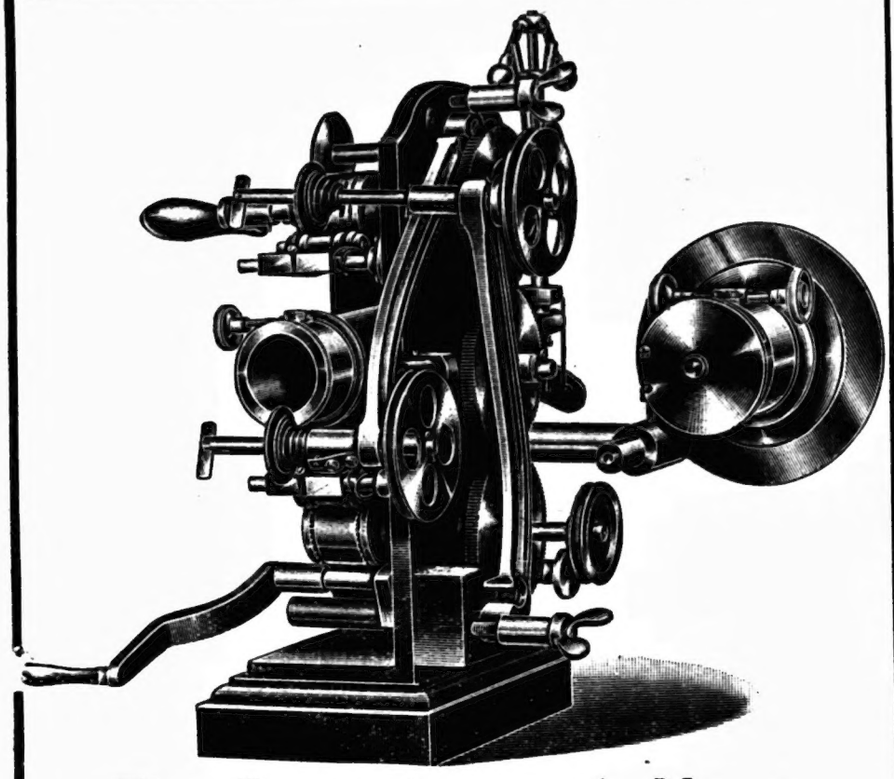

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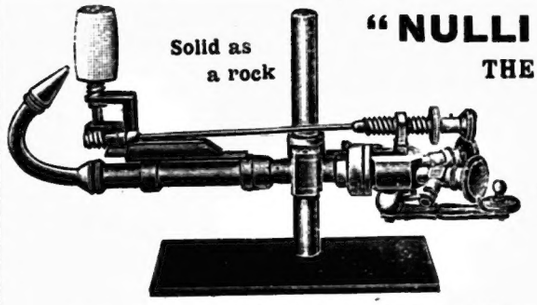
More Improvements. Friction and Complications done away with.
Lever Centering superceded. Accuracy of spacing ignored.
More Play for Adjustment. Easier Work for Operator.
Neither Gate nor Mechanism is Moved out of Centre.

Fireproof. Rock Steady. Flickerless.

All Shafts are Silver Steel. Colours the Film while running.

Help yourself to fortune. Be distinctive. Something above the ordinary.

Automatic Light Cut-off, works direct, Machine **£20** only. Complete Combination, **£30**



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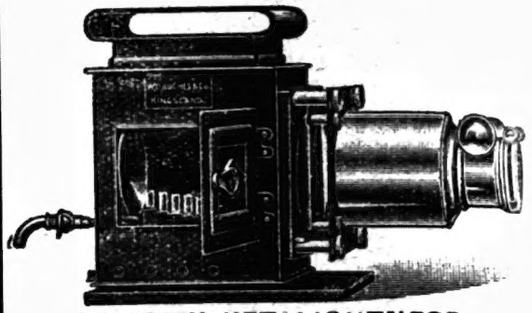

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"The Art of Projection," and complete Magic Lantern Manual, 200 pages, beautifully illustrated, paper covers, 1/- net, postage 4d.

W. C. HUGHES & CO., Specialists in Optical Projection, Brewster House, 82, Mortimer Road, Kingsland, LONDON, N.

Helps and Hints.

Humour within Limits. The kind of subject alluded to in a recent issue,—skits on local personages and events,—would, as we have said, have to be arranged with care so as to hurt no susceptibilities. In the cases cited, even the chief actor, if he had a sense of humour, could find nothing to take objection to, any more than he would object to a newspaper paragraph commenting on the incident. On the other hand, things sometimes happen which, however humorous to others, reflect somewhat on the character of the hero, and these, of course, would have to be avoided. Where, however, he is merely the subject of a harmless joke, a legitimate field is presented for enterprise on the part of the exhibitor.

To make Diagram Slides Quickly. Brilliant diagrammatic slides may be quickly prepared if the lanternist will keep a few cover glasses, prepared as follows, in his outfit:—Make a weak solution of Canada balsam in benzine, then pour it over the glasses, and allow to dry. Ordinary ink and pen can be used on this surface for making either diagrams or announcements.

How to Make a Film of Lightning Sketches. The appliance described in our last issue is equally suited for the production of lightning sketches. Manufacturers desiring to make one should commission an artist to make his caricatures (say of parliamentary celebrities) upon sooted glasses measuring about 12 inches by 9 inches, and such productions should be protected by a cover glass, thin strips of cardboard being placed round the edges to keep the sooted surface from coming into contact with the inner surface of the cover glass. Both should then be bound up after the manner of an ordinary lantern slide. With a set of these drawings the maker is equipped with all that is necessary for some very successful films. He should use the apparatus as already described. The outer surface of the bound up picture is sooted as already described. In removing the soot as shown in the Fig. the drawing becomes revealed to the camera lens, and when the film is projected upon a screen it will appear that the drawing or caricature is being executed by the artist for the first time. It is obvious that the speed at which the drawing appears to be made can be regulated to any desired extent, and accuracy of drawing is a foregone concluslon.

Properties. Graphic (Lewes) writes:—"Can you tell me in your next issue (1) how to produce the effect of horses feet on stone road for animated picture show; (2) best method to imitate crash of broken glass, etc."

Answer.—(1) This effect is generally produced by using the two halves of a cocoanut. Fasten something to the outside of the shells, so as to form a handle, and hold one in each hand rattling them on the floor, table, or slab of stone. After a little practice a good imitation can be made in this manner. Another plan is to use them castanet fashion. The hollow of the shell is, of course, turned downwards in use. (2) A heavy curtain chain thrown down serves the purpose well, but you must add other material according to the circumstances of the case.

Finest Machine. W. E. M. (Chester) writes:—"What do you consider the finest made Kinematograph machine on the market. If you were purchasing one, which make would you choose for a Theatre and Music Hall Show."

Answer. We do not undertake to recommend any particular make of machine, as each has its special features and advantages under special circumstances. You cannot do better than consult our pages in which you will find full particulars of each machine, under the heading of "Projectors as I see them." As you will note, we have already reviewed eight different machines and it is our intention to deal with every instrument manufactured.

Teaching Power. A. H. V. (Lincoln) writes:—"Are any of our manufacturers putting out a film similar or of equal *teaching power* to Williamson's "Stowaway"? A good temperance subject is wanted."

Answer.—Educational subjects of a very powerful character are issued by the Charles Urban Trading Co., who possess more than a hundred different subjects. We have not viewed the "Stowaway" lately, and cannot quite recollect the chief points of "teaching power," but will take the first opportunity of doing so, and will then be in a better position to answer your interesting question. Meanwhile film makers will no doubt note your remarks and probably turn their thoughts to a temperance film subject. "Drink and Repentance" (Cricks and Sharp), and "A Grandchild's Devotion" (Hepworth), appear to be the most suitable subjects at present in existence.

Hepwix Specialities.

The Hepworth Manufacturing Co. have just recently put out several novelties in the apparatus line, which should commend themselves to exhibitors, who are aware of the quality of the goods made under Mr. C. M. Hepworth's supervision and who will be glad to hear that Hepworth's are now paying particular attention to the supply of machines and fittings. They are now offering a smaller model of their projector, which is in every way a duplicate of the standard model, with all the fittings which distinguish it (including the automatic cut off) but sells for a smaller price. The older model has made such a reputation for itself that those with limited resources should be glad of this opportunity of obtaining a practically identical article at a smaller rate. We were also shown at their offices a handy rewinder with several novel features. This fitting can be clamped on to a table in the usual way, but is fitted with two spools instead of only one. Instead of rewinding the film direct from the spool of the machine, it is placed on the bottom spool of this fitting and thence rewound to the other. One of the advantages of this rewinder is that its use does not necessitate touching the film with the hands, and in addition the film may be either rewound in the usual way, for return to the tin, or to another spool, for exhibition.

Hepworth's have many other fittings of useful design which we have not space to mention here, and a visit to their premises would certainly repay exhibitors.

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of the following
Great Films.

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Have the Original.
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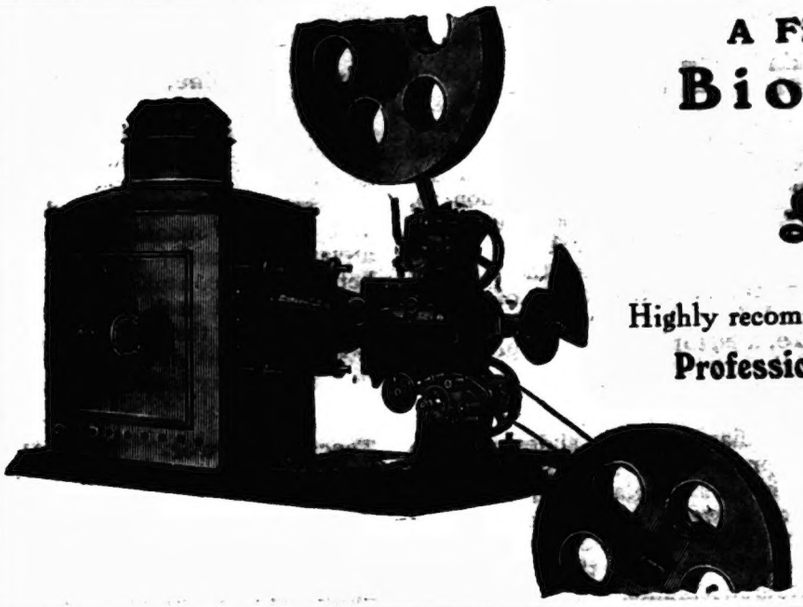

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Length 280 Feet.

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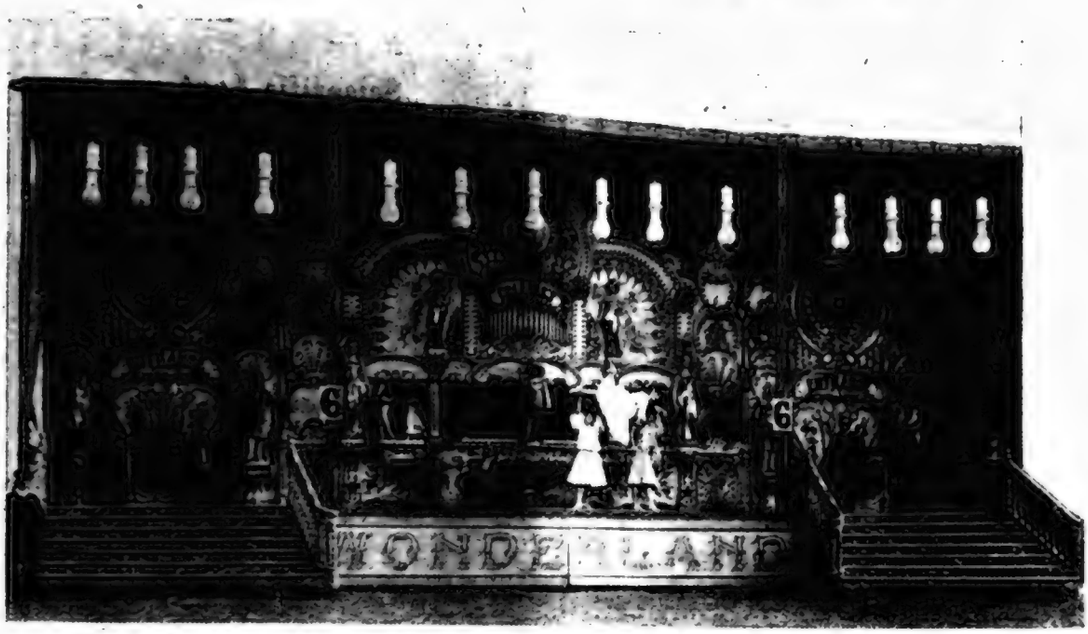
How's this for a Picture Show?



AN ATTRACTIVE FRONTAGE.

We announced last week that the directors of the Mammoth Fun City at Olympia had entered into a contract with Mrs. F. Collins for her new kinematograph show to become one of the attractions. We now have pleasure in showing our readers what a brilliant and inviting exterior the show possesses—in fact, it may be considered one of the finest in England. With its fourteen arc lamps lighting up its elaborate ornamentation, it is almost dazzling in its brilliancy, and the added attraction of a powerful and unique organ should cause crowds to rush up with their sixpences to see if the interior is worthy of so lovely a front.

WHERE THE

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CAN BE OBTAINED

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A rather unusual case was before the Newport magistrates on Monday, when a powerfully built young man, hailing from Ynysddu, named Patrick, was charged with assaulting Charles Renouf, a kinematograph operator, at the Newport Empire. Renouf said the prisoner insisted on standing in front of the instrument while he was exhibiting pictures on the screen. He requested prisoner several times to get out of the way, but he would not, and then caught prosecutor by the throat. The Clerk: "I suppose he wanted his picture on the screen." He was fined 40s., or one month.

IMPORTANT!

We are frequently asked for the temporary addresses of travelling showmen, by firms desiring to get into touch with them, and we are pleased to give these when in our power, but in order to obviate unnecessary delay we have decided to allow showmen subscribing to the WEEKLY *to have all their correspondence addressed c/o "Kinematograph and Lantern Weekly," 9 Tottenham Street, Tottenham Court Road, when on the road. Letters so received will be posted on to any temporary addresses furnished to us, without charge.*

Showmen on tour may have each copy of the WEEKLY *posted to any required address on advising us in time.*

The Kinematograph and Lantern Weekly

Send **6/6** to the Offices in TOTTENHAM STREET, Tottenham Court Road and it will be sent POST FREE for **12** Months directly published.

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ROMANET & GUILBERT

— 26, —

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Illustrated Concert given. W.E. finds all requirements—no trouble to you.
W.E. attends personally to all engagements. Terms on application. Always a number of Pictures to sell cheap.

WANTED—Readers to carefully peruse our Miscellaneous Advertisements. Goods for Sale and Wanted are special features and many bargains can be found among them.

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Films, Lanterns, Slides, &c. for Sale or Exchange. Situations Vacant and Wanted, &c.

6d. per line (10 words). Three insertions for price of two.

This page should be useful to those readers who desire to sell, buy, or exchange lanterns and accessories. Goods and cash may be deposited with us on approval against payment or exchange, and every opportunity will be given advertisers so that mutual satisfaction is obtained. It should be noted that "The Kinematograph and Lantern Weekly" alone goes to the class you desire to reach.

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WANTED, good Slide Painter (lady), immediately. Permanency to good worker. Apply Box 45, WEEKLY Office.

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FOR SALE, no reasonable offer refused, a Twenty Foot Stand in four foot lengths, a Ten Foot Stand in box, Screens, Valves, Regulators, etc, and 7,000 Slides for absolute disposal.—Send wants to HOOPER, 33 Paris Street, Exeter.

FOR SALE, surplus machine, Kamm's "Universe Projector," untarnished and as new; immediate cash £22, catalogued £28. Seen by appointment.—Apply in first instance to B.K.B., Box 22, KINEMATOGRAPH AND LANTERN WEEKLY, Tottenham Street, London, W.

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Paint and Perfidy	75	0	12	6	,,
Football Final, 1907	450	2	10	0	new
Coventry Pageant	250	2	10	0	,,
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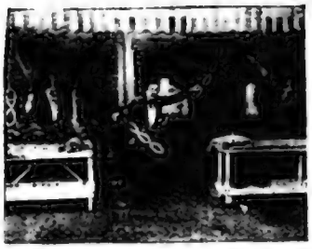
Outside typical Western hostelry—A group of cowboys and Mexicans are startled by sudden appearance of automobile (first they've ever seen) with a young "Easterner" and his bride as occupants—"Bad Bill" a notorious character appears—His horse shies at strange vehicle—Bill contemptuously glances at auto and offers to race his horse against machine—Wager is laid and exciting race ensues in which horse is bested—Back to the hotel—Wager is paid—Defeated man enters in bad humor—Attempts to shoot young bridegroom—Held up himself—Autoist agrees to fight "man fashion"—Easterner soundly thrashes "Bad Bill."

A Genuine "Vitagraph" Hit. **Length 475 feet.**

The Starving Artist

—— Or, REALISM IN ART. ——



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Poor artist in garret room bewailing his ill luck—Looks out of window, sees links of sausage hanging in butcher's shop across the street—Paints on canvas a realistic picture of same—Substitutes painting for real article—Returns home—No means of cooking ill-gotten meal—Paints a fire on canvas so realistically that flames burst forth—Butcher discovers deception, suspects artist, summons officer and starts for thief—Artist hears searching party—paints open fireplace on window shade—Butcher, officer and followers see apparent opening, rush in, fall through window into street below while artist devours sausage with evident relish.

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Peter Pranks		650	,,
Clown's Adventures		400	,,
The Bookworm		390	,,
In Quest of Health		475	,,
Too Much Mother-in-Law		700	,,
Thaw Trial		950	,,
Child Slavery		500	,,
The Chiropodist		310	,,
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Easter Eggs		248	,,
William the Poacher		412	,,
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Modern Painters		445	,,
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The Maniac Juggler		577	,,
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The Servant Hypnotist		460	,,
Dieppe Circuit		857	,,
Englishman in the Harem		314	,,
Knowing Dogs		346	,,

Sheffield Photo Co.

The Blackmailer		585	feet
My Word If You're Not Off		280	,,
Willie's Dream		400	,,
Dodgers Dodged		270	,,
Oh the Limerick!	(about)	400	,,
His Cheap Watch		250	,,

R. W. Paul.

Pity the Poor Blind		107	,,
Sheep Shearing		230	,,
The Cheaters Cheated		510	,,
My Lady's Revenge		520	,,
The Tale of a Mouse		155	,,
The Bothered Bathers		275	,,
An Inhuman Father		420	,,
Adventures of a Broker's Man		305	,,
The Bookmaker		140	,,
How a Burglar Feels		98	,,
How to Make Time Fly		300	,,
Woman Supreme		212	,,

Warwick Trading Co.

The Page Boy and the Baby	(about)	550	,,
They Would Play Cards		685	,,
Truthful Telegrams		220	,,
Desperate Footpads		360	,,
Curing a Jealous Wife		325	,,

Cricks and Sharp.

Wild Animals		380	,,
Making of a Cricket Bat		440	,,
Saved from the Sea		455	,,
Benediction of the Sea		370	,,
Egg Harvest of Flamborough Head		430	,,

Charles Urban Trading Co.

On Account of a Moth		140	,,
A Wild Goose Chase		175	,,
Good For Evil		685	,,
Motor Racing at Brooklands		450	,,
My Suffragette Wife		260	,,
He Would be an Athlete		520	,,
Pre-Occupied		300	,,
Yellowstone National Park		400	,,
The Foster Father		620	,,
Accidents will Happen		440	,,
A Piece of Limburger Cheese		435	,,
King Edward's Cruise in the "Dreadnought"		500	,,
Royal Review of the Home Fleet		300	,,
Launch of the "Bellerophon"		250	,,
Preparations for the Launch		150	,,
The Coventry Pageant		225	,,
Picturesque North Wales—			
Land of Castles and Waterfalls		845	,,
Ascent and Descent of Snowdon		675	,,
Dinorwic Slate Quarries		810	,,
Conway, Llanberis, and Carnarvon (Railway Panorama)		640	,,
Festiniog, Llandudno, and Bettws-y-Coed (Railway Panorama)		650	,,
Love Conquers All		535	feet
The Poacher's Daughter		480	,,
The Amateur Sportsman		435	,,
Squaring the Landlord		150	,,
Poor, but Honest		460	,,
The Gipsy's Bride		430	,,
Carl Hagenbeck's Wild Animal Park		650	,,
Victoria Falls, Rhodesia		615	,,
Seymour Hicks Edits "The Tatler"		365	,,
Reedham Boys' Fancy Drill		300	,,
Reedham Girls' Drill with Cymbals, Dumb Bells, etc.		300	,,
The Haunted Bedroom		250	,,
The Baffled Burglar		360	,,
Too Stout		450	,,

The Gaumont Co.

Ju Jitsu		445	feet
Falsely Accused		555	,,
Absent-Minded Professor		490	,,
A Shilling Short of His Wages		400	,,
A Four-Year-Old Heroine		405	,,
The Vacuum Cleaner		350	,,
An Unfortunate Start		415	,,
Tommy and the Glue Pot		465	,,
Belfast Riots		235	,,
No Smoke without Fire		225	,,
The Liverpool Pageant		1260	,,
The Coventry Pageant (The Lady Godiva Pageant)		300	,,
The Carisbrooke Pageant			
The Oxford Pageant			
Bury St. Edmunds Pageant			
Romsey Pageant			
St. Albans Pageant			
Where's the Drummer?		495	,,
For Love of Lucy, Algy becomes Athletic		445	,,
The Hand of the Enemy		660	,,
A Cruiser in a Storm		200	,,
The Adventures of a Bath Chair		550	,,
The Magnetic Man		555	,,
Armchair		560	,,
The Winking Woman		520	,,
Wipe your Feet		395	,,
Inlaid Floor Polisher		230	,,
The Drunken Motor Cyclist		246	,,
Father Buys a Moke		505	,,
Effects of Bad Wine		230	,,
Good Night		20	,,
Uncle's Legacy		728	,,

Vitagraph Co. of America.

Two Thousand Miles without a Dollar		430	,,
Man, Hat, and Cocktail		400	,,
The Easterner		475	,,
The Starving Artist		650	,,
White Man's First Smoke		500	,,
Double Barrelled Suicide		280	,,
The Bargain Fiend		500	,,
The Boy, the Bust and the Bath		425	,,
Athletic American Girls		400	,,
Lightning Sketches		600	,,
Lost in an Arizona Desert		600	,,
A Window Demonstration		275	,,
Father's Quiet Sunday		625	,,
The Wrong Flat		625	,,
The Bandits		550	,,
The Slave		550	,,
Awkward Man		300	,,
One-man Baseball		280	,,
Bunco Steerers		425	,,
How to Cure a Cold		550	,,
The Pirate's Treasure		715	,,
Stolen Pig		550	,,
A Square Deal		425	,,
Forty Winks		270	,,

Graphic Kinematograph Co.

The Showman's Treasure		505	,,
Tricky Twins		330	,,
Lover's Charm		160	,,
The Lodger had the Haddock		295	,,
The 5.30 Collection		250	,,
A Woodland Tragedy		470	,,
Who Winked at the Soldier		560	,,

Williamson & Co.

Moving Day		315	,,
Just in Time		540	,,
Pa takes up Physical Culture		300	,,
Why the Wedding was Put Off		225	,,
Bobby's Birthday		212	,,
The Brigand's Daughter	670 &	806	,,
Orange Peel		245	,,
After the Fancy Dress Ball		345	,,
Village Fire Brigade		325	,,
Sham Sword Swallower		350	,,
Miner's Daughter		600	,,

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No. 560. Length 400 ft. Price £6 13s. 4d. net.

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No. 1671. Length 220 ft. Price £3 13s. 4d net.

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No. 1667. Length 325 ft. Price £5 8s. 4d. net.

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The Trade To-day.

A REVIEW OF RECENT ACTIVITIES.

The opening days of a new season are perhaps not the best time to review the activities of the film trade, as so many new ones are to be entered on; but in a special number a short account of the happenings of the business during the earlier months of the year may have some value in assisting readers at least to guage the increase which will inevitably be one of the most noticeable features of the coming winter.

An Historical Period.

It is probable that the success which awaits makers and exhibitors alike will far surpass that which they have already enjoyed, but the latter has none the less been notable and worthy of attention from the causes which gave rise to it. Moreover, things have happened during the past twelve months, in other directions, which justify us in regarding that period as perhaps the most important for the permanence of the industry which we have so far passed through. It has, in the first place, seen the recognition by the makers and exhibitors, that the future of the trade depends largely upon the character of the exhibitions presented to the public, and upon the operator responsible for these shows, as well as upon the makers of the films. That marked a great step, and the vigorous efforts which are now being made to test the operator's proficiency and to set up a standard which every member of the class must pass, was a still greater one, the results of which will probably not be fully appreciated for several years, but which will inevitably have a great effect in increasing the popularity of living pictures with the general public.

Popularity of Travel Pictures.

A further move in the same direction has been made, without any concerted plan in this case, by the issue of subjects of a decidedly higher class than we had seen previously. We are not alluding here to technical improvement in the subjects—that we expect as a matter of course—but to the class of subjects issued. In no previous year, we imagine, have so many high class subjects of other than the story variety been issued, and never have they been bought more largely by the exhibitors. If the statement which we have heard made that "picture" films are a drug on the market were ever true, it has been most certainly shown to no longer apply during the last twelve months. Hardly a program reaches us which does not contain one or more selections from the excellent series which the Urban, Warwick, Gaumont, and Hepworth houses, have issued, dealing with foreign countries, with topical events, or with happenings of a spectacular character.

"All Picture Shows" Increasing.

The reproach that England is many years behind America and the Continental countries, as far as entertainments limited to living pictures are concerned, has not yet been removed, but much has been done to remove it. The British Cinema Co., in London, and Waller Jeffs, Dove Patterson, and many others, in the Provinces, have appealed to the public with all picture programs, and have appealed with success, and there are evidences that they will very shortly have a host of followers. Each permanent living picture show opened means a good customer for the makers, —not one who buys a few subjects at long intervals, but one who must buy largely and frequently, to keep his entertainment up to date. The increase in the number of permanent shows must also tend to improve the general level of exhibiting in this country, and the class of subject issued, so that it is to be hoped on all grounds that the kinematograph theatre may shortly be as much a feature of the streets of English towns as they are of those of Paris and New York.

Charles Urban Trading Co.

Until recently, we confess that we associated this house mainly with naval pictures, educational series, and travel and topical films, but of recent months they have, without relaxing their efforts in these directions, built up another reputation for elaborate staging and good acting in plot subjects, and some of their comic and sensational stories have been among the best of the year. "The Short-Sighted Cyclist" is a classic already, and need not be alluded to further than to say that it created a record at the Alhambra by running for eighteen weeks. "Accidents will Happen" was the only film with which we met which parodied the possible results of the Employers' Liability Act, and it did it in the most humorous way possible. "A Piece of Limburger Cheese" was another very successful comic, and a good example of the qualities to which we previously allude.

In the Travel section they have perhaps done best with "The Victoria Falls of the Zambesi" but "North Wales" "Bonnie Scotland" and the Irish series, though of less recent issue, must not be overlooked. "The Dinorwic Slate Quarries" of the Welsh series is an industrial subject which those who have not seen should make a point of inspecting. We must not forget to mention, that "The King and the Dreadnought" issued from Rupert Street and that the firm continues to film all events of sufficient importance as they happen and to furnish a copy to the Alhambra, etc., for exhibition the same night, in a large number of cases.

The Gaumont Co.

The name of this firm is associated this year with a series of particularly good films of the Pageants which have been held in so many parts of the country. Beginning with the Oxford Pageant (at which they incidentally secured a successful view of Mark Twain) they put in an appearance at practically every succeeding function of this character, mostly with exclusive rights in their possession. Inasmuch as the incidents of the various towns as set out in their Pageants covered widely varying periods of time, the complete set of pictures forms a history of England in a form sufficiently connected to be of value for educational purposes, and Gaumont's will probably reap the full benefit of their enterprise when the Kinematograph is seriously used for that purpose.

A still more noticeable feature of the Gaumont busines recently has been the development of the Chronophone and the Chronomegaphone, and to them is due the major portion of the credit for the fact that singing pictures have already an established position in the entertaining world. The introduction of the cheaper model of the Chronophone, under the title Hand Chronophone, strikes us as a wise move, likely to have its reward in the increased patronage of showmen. The introduction of the singing pictures to the Hippodrome program was a distinct feather in the cap of the company, and the fact that it is still there, after close on 500 performances, is a still larger one.

The Hepworth Manufacturing Co.

Hepworths have not recently made many appearances in the topical field, in which they were previously one of the most prominent houses in the trade, but it will be noticed that they are one of the few firms who have a man in Morocco at the present time, and they have already issued several subjects received from him. We also notice an increasing number of industrial pictures in their list, of which "Chain Making" is a fair specimen, while some good panoramas have been issued at intervals, notably a series of Belgian views.

In the story section, Hepworths, as a firm making all its

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subjects within easy reach of London, have a particular claim upon those who, like a correspondent whose letter appears elsewhere, object to the foreign element noticeable in many subjects, and of firms making solely in England they are probably the most prolific, two films of medium length being their average weekly output.

Their comics, to our mind, embody some of the most original ideas put into film form, and most film buyers will at once call to mind "That Fatal Sneeze" as a successful example issued comparatively recently.

Pathe Freres.

In reviewing the Pathé films, one has a feeling of regre that they should be limited in the class of subjects. With their facilities for securing technical perfection we should like to see them in the topical field, or, seeing that that is impossible owing to the fact that they have no works in this country, a larger proportion of travel subjects in their list. Some of the best subjects of their make which we can recall have been of this class, notably "Scenes in Japan," and "Niagara," but Pathé's greatest triumph has been in the art of illusion, in which they undoubtedly stand by themselves. We may mention "Palmistry," "Chrysanthemums," and the "Magic Umbrella" as fair specimens of this class of film, and all of these were great successes, and would repay inspection by those who have not yet seen them.

Pathés were the first firm to appreciate the value of striking offices in a central position, and entered upon their present premises in Charing Cross Road directly after the changes in their business which had the effect of leaving Mr. C. Ivatts in charge of the kinematograph department.

Vitagraph Co.

This American firm has been established in England for some ten months, but it has already supplied us with several subjects calling for special notice. It is doubtful if anything much better than their "Automobile Thieves" has been recently seen in the sensational line, while in the comic, "The Haunted Hotel" and "And the Villain still pursued Her," will occur to everybody as very successful. It will be remembered also that the Vitagraph Co. were responsible for such headliners as "Raffles, the Amateur Cracksman," "The Escape from Sing Sing" and other films, which were popular in England even before their English office was opened, and these and many other subjects present a favourable opportunity to buyers in the Colonies and other countries where they have not been already exploited.

With the winter season, the output from this Company has increased both in bulk and quality, and we gather that they have been holding back some of their best issues for the time when the winter trade is once again in full swing.

The Walturdaw Co.

Changes have been more in evidence in connection with this firm than with probably any other and the increase in their business speaks eloquently of the ever growing importance of living pictures. A notable development at Dean Street has been in connection with the sales department which has lately received more attention than ever before. Mr. R. Collier joined the firm from Pathés about a year ago and now attends to this part of the business, in connection with which we understand he has arranged for the agency of some of the leading American and Continental maker's films. Walturdaw have just recently opened additional premises for the development more particularly of topical subjects. They now take every event of importance and supply a large proportian of the topical subjects shown at the Palace. It should also be mentioned that Mr. Howse has recently reurned from a trip round the world on their behalf, resulting in many good pictures which have not yet been put on the market, while the machine department continues to make good sales of thc Walturdaw projectors and fittings.

The Warwick Trading Co.

Like the Urban Co., is principally known for its travel and topical subjects, but it has been by no means behind hand in the story section. Mr. J. W. Smith, who joined the firm from Mr. R. W. Paul's, in the early part of the year, has now charge of the staging, and has been very successful. "They Would Play Cards," "Truthful Telegrams," and "The Page Boy and the Baby" are good specimens of his work.

It is, however, with travel and topical subjects that the Warwick make their strongest appeal to the exhibitor, and they have secured some triumphs in this class of work. Their "Cape to Cairo" series of films is undoubtedly one of the best ever issued of any of the Colonies, and few subjects have been more talked of than the "Hippopotamus Hunt," and the film showing the record-breaking rate at which the famous African railway was laid. Just lately they have undoubtedly scored again with the pictures of the Casa Blanca hostilities, which are noticed elsewhere in this issue, and readers will doubtless remember the smartness with which they secured pictures of the *Berlin* after the accident which befell that vessel.

Williamson & Co.

Though one of the oldest firms in the business, Williamson's have not been so well known to buyers generally as the majority of makers, owing to the fact that until recently they sold their goods through an agent. They have new offices in Cecil Court.

Their most famous subjects, "Our New Errand Boy" and "The Village Fire Brigade," are too well known to need recalling to English buyers; foreign exhibitors would find them good draws, and of their recent issues, "Bobby's Birthday" and "Just in Time," are of particular merit.

Williamson's business is dealt with in detail elsewhere.

A Firm doing good work for the Trade. Passing down Hatton Garden one would little suspect that at 84 exists in the rear of the buildings, such a thriving concern as that rapidly growing under the proprietorship of J. W. Robert Rigby. Commodious workshops are here situated in which forty or more busy workmen are bringing to completion all sorts of Lantern and Kinematograph Machines. A gas engine at the base of the building supplies the motive power to the shafting, which in turn gives off its impetus to the numerous lathes and other metal working machines. Lantern bodies, lamps, and various kinematograph accessories are all turned out from the raw material at these works, and we would especially draw our readers' attention to a novel condenser cell which the firm is now manufacturing. Every operator knows full well that when a pair of condensing lenses fit tightly to the mount there is always a liability that the glasses will crack, or the mount be destroyed, owing to the expansion of the glass lenses when they become heated in the lantern. As a precaution against this accident Mr. Rigby has designed a special cell. First one of the lenses is dropped into a loosely fitting mount; next a wire spring core is added and then the second lens, which is held in place by a clip over ring. The three wire springs contract as the lenses expand, thus providing the room for such expansion; they expand again as the lenses become cooled after use, and in this way the lenses are held steady whether hot or cold.

VIEWS AND FILMS INDEX.

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FOR LISTS.

Review of the New Subjects.

Pathe Freres.

A wealth of new subjects awaits the exhibitor's inspection at the Pathé showrooms, and of five which were shown us during the week, we are of opinion that two are among the best so far issued this season. First of these is a typical Pathé film called "Enchanted Glasses," in which an illusion is introduced which we have before seen in Pathé's subjects, but which no other firm seems able to accomplish. A table with a number of tumblers thereon, is shown on the screen, on a large scale, and a girl whose head and shoulders are above the glasses, and practically fill the whole picture space, pours liquid into each of them, whereupon in each glass the figure of a girl in motion, becomes visible. When another liquid is poured into the glasses these figures vanish. The film, which is prettily coloured, introduces many other dainty magic effects, and the Company are to be congratulated on the cleverness with which they effect the various changes. One feature of the recent Pathé films, however, we think calls for criticism. At the end of each subject the makers attach a strip of film bearing the well-known Coq. trade mark, and the appearance of this bird on the screen, at the conclusion of a highly-pathetic scene, forms a contrast which considerably lessens the effect of the picture.

The other film of particular merit in this firm's list is "The Highwaymen." We select it for special notice not so much for its plot, as for some really remarkable effects of tinting and toning which are introduced in the course of the subject, and which in parts give the closest approximation to natural tints, which we imagined would be impossible to get without colour photography. By the use of two colours for tinting, which, acting together, seem to produce a third, Pathés have in this subject obtained really fine effects of a blue sky, and of grass, etc., though the colouring in parts is inclined to be a little high. The story tells of a man with a bag of money who is followed home by robbers, who break in the house and murder him. The dead man's little son tracks the villains and shoots them one after another, in a setting of natural scenery which gains highly from the circumstances already touched upon.

"The Adventuress" will also make its appeal from its qualities as drama. Two secret police, instructed by their Government, bribe a lady to obtain plans of another Government's fortress. The woman gains the desired end by securing the affection of the officer in whose possession the plans are. Left alone in this officer's room she abstracts the packet and goes to the foreigners with it, but refuses to give it up because the latter's price is not good enough. The officer discovers his loss and coming upon the lady makes an appeal for the return of the plans. Apparently she is not indifferent to him, and gives them up. Things appear to have come out alright, when the two spies, with some ruffians they have hired, break in on the couple and take the papers by force and this leads to a chase, with the foreigners as the quarry and the adventurerss and her victim-lover as the hunters. They come up with the enemy at last and an interchange of shots leaves the two villains dead, while the adventuress dies repentant in the arms of the soldier—an effective climax. The only fault we have to find is with the length of the subject, and we cannot help thinking that it should be possible to reduce the 800 feet without injuring the continuity of the story.

Pathés have also a very good picture of the great military Riding School at Saumur. It is a good picture of some very fine horsemanship and of some magnificent animals. The section showing the breaking-in process and that illustrating the principal of the school, seated cooly in the saddle of a horse which does its best to throw him all the time, should alone make the subject go, without the various other points which it has to recommend it. Lastly, the Pathé list includes a comic with the title, "Poor Little Pig." A pig catches hold of a rope and leads a crowd of pursuers a dance before it is caught, upsetting tables, etc., in the way with which many chases have familiarised us. The subject depends for its humour largely upon a reversing effect, by which the pig is made to drag its pursuers up boards, over fences, and finally into a river, and some of the incidents are undeniably humorous. There is, however, an appearance of cruelty about the film which may militate against its popularity.

Williamson's.

This firm has been busy supplying orders for "Just in Time," "Bobby's Birthday," and the other subjects with which they signalled the opening of their new premises, and we have had few additions to report recently. They have now added another comic with the title "Moving Day," and we imagine it will appeal to most audiences, though rather uneven technically. The subject opens with a householder perusing a document which subsequent scenes show to be a notice to quit. He "quits"—mostly in a barrow, which the family unite in loading. The grandfather's clock, and other bulky articles wreak some damage to the fittings of the house before they are packed on to the barrow, and this is only the beginning of a series of mishaps, for the precious goods are spilled at regular intervals en route to the new house. The best scene is that showing the head of the household falling down a steep embankment with his possessions; and amusement will also be caused by the tendency of the heavily-loaded barrow to hoist the person in charge of it into the air.

Vitagraph.

This Company's output for the week consists of four subjects, and two at least of these seem likely to go very well indeed. Exhibitors will find "The Easterner" worth buying, for the race between the motor-car and the horse alone, and it should be said that the photographic quality of this film is very good indeed, while it boasts a realistic fight in the last scene. The story begins with the arrival of an automobile, with a honeymooning couple, at a typical saloon in the wild west. The cowboys and Indians who live in this part of the world have seen nothing like it before, and examine it with interest, while a personage who rides up on a horse reveals himself as the villain of the piece by indicating contemptuously that he could easily race the thing on his horse. A match is quickly fixed up, and the horse gets a start and goes off at a gallop, the motor following a few seconds later. For the first lap, the horse and the motor keep side by side, but in the second the animal is easily distanced. The crowd adjourns to the saloon, and the winner is treating all round with the stakes, when the discomfitted horseman comes in and picks a quarrel. The resultant fight ends with the Easterner easily flooring his rival, and he is enthusiastically chaired by the "boys."

"The Starving Artist" is a clever trick comic from the same source. The artist adopts an ingenious plan to obtain food. He paints a string of sausages on a canvas and substitutes it for the real article outside a buther's shop, taking his capture back to his garret. Here he supplies a fire by painting one on a canvas, on which he hangs the sausages, and the food is soon cooking merrily. The artist is interrupted by the butcher, who has guessed the thief of the sausages and come in pursuit with a policeman and a number of bystanders. To keep them out he paints a padlock on the door, which turns into the real article and effectually bars the way. While the pursuers are engaged in breaking down the door, the artist paints a realistic fire-place on the window blind, and hides in a cupboard. When the butcher and his companions enter they rush to the supposed fire-place, to look for their quarry in the chimney—and are precipitated to the street, while the artist emerges and proceeds to enjoy his meal.

"Man, Hat and Cocktail," another comic from Vitagraph, tells of a trick played by a number of his clubmates upon a guileless person, who has just bought a new silk hat. One of them shows the victim how to mix a new drink, and while Jenkins is absorbed in the details, another mixes a similar drink in the new hat, so that the hero is disgusted to receive a shower when he resumes the tile. Going to the hatters to get one to replace that spoilt, he meets an acquaintance, and takes him back to the club with the idea of playing the joke on him, and while the other men are showing the new comer the new drink, he is filling what he takes to be his friend's hat with whiskey and other ingredients, to find to his chagrin that a wag has substituted his own new hat. Getting yet another hat, he tries to play the joke on a second acquaintance, but this gentleman has evidently heard of the trick before, and when his hat is filled with the liquor, he coolly takes out a tin which has been concealed in it and drinks off the cocktail, whilst Jenkins' throwing himself in a chair in despair, finds too late that he has sat upon his third new hat!

"Two Thousand Miles Without a Dollar" is the story of a cowboy on a Western ranch who receives a wire to say that a child has been born to him. Though he has no money he at once determines to get back to town, and succeeds by the simple means of showing his telegram to those who would otherwise stop him. In this way he secures a free ride on the railway by the compliance of a sympathetic conductor, and is carried to his house from the station by a cabby who is anxious to do his work for nothing. When he enters his home the grandfather makes an appearance with a child, to the hero's delight. When a second appears, his pleasure appears to be mitigated, and when a third is handed to him his feelings can easily be imagined.

Walturdaw.

"Aunty's Motor Bike" the latest addition to this firm's list of comics, illustrates a series of mishaps which befall a lady. In her anxiety to go the pace she lands in a barrel of tar and collides violently wiih sundry people and things, while a cart tips ups with disastrous consequences to her.

Sheffield Photo Co.

It will be noticed that this company are advertising several novelties in their advertisement elsewhere,and we understand that they have found a good demand for their latest subjects. We would draw the attention of exhibitors to the fact that they may now see S.P.C. films in the centre of the living picture district,—at the Kinematograph Syndicate's offices in Cecil Court,—as well as at Messrs. Butcher's.

Hepworth.

The Hepworth Co. have this week another industrial subject—"Brick Making," the result of a visit to the works of Mobberley & Co., of Crawley Heath. The subject illustrates the process very comprehensively. The clay arrives at the railway trucks, where it is shot into a container and ground by two heavy revolving stone wheels. The clay is then thrown into moulds and shaped into brick form. The setting of a kiln is exceedingly interesting, the blocks of clay being set up to bake in huge stacks within a recess specially made to hold them. A panoramic view of the burning kilns discloses the enormous amount of work in progress, and the film concludes with the despatch of the bricks by rail.

Hepworth's have also a film illustrating "Streets in Maderia," and giving views of a number of the inhabitants in their distinctive dresses, of oxen at work pulling their heavy loads and of the sleighs in use in the hilly parts of the town.

Graphic Cinematograph Co.

Attention is drawn to this advertisement on another page, where some good film's are listed. "The Lodger had the Haddock" is an uproarious comic film with which we were particularly struck.

Gaumont.

"Jiu Jitsu" is a production based on the popular modern art of wrestling on the Chinese and Japanese system. The general plot of the film deals with the many advantages to be gained from a course of training in the art, and its utility in a time of emergency. The first scene opens with the interior of a modern Jiu Jitsu School, where a promising student in the shape of Adolphus undertakes a course of training. He apparently funks the job, after one or two throws from the coach. In the end, the attendants get disgusted with Adolphus, and tumble him out of the training saloon. Immediately after enters a lady and her daughter for a course of "Jiu Jitsu." They rapidly become proficent, the lady particularly showing her adaptability. The third part opens in the Piccadilly end of Regent Street. Here the lady students of Jiu Jitsu are being followed by two villainous looking roughs. The ladies make several purchases, and take the "tube" from Leicester Square to Hampstead. In the fourth scene we have the exit of the "tube" at Hampstead, and last scene is the familiar spot of Hampstead Heath. The ladies appear, with the persistent roughs in the rear. The ladies now become aware of their pursuers' presence, and run for it. They are, however, outdone, and, being assaulted by the roughs, the elder lady turns on her assailants, and practices her knowledge of "Jiu Jitsu" with such effect that she quickly "downs" the roughs and renders them powerless till the officer of the law appears, and they are run off in custody.

"Falsely Accused" is a short drama of good Elge quality. "Tempting a Faithful Wife" is the title of the first scene. A well dressed man attempts to gain the favour of a pretty woman, who is the wife of a working man. While the rascal is trying to steal a kiss, the husband appears and throws him out. The second part of the first scene is "A Dastardly Act." Here the villain of the story, being thwarted by the hero, places incriminating papers in the working man's coat, which is hanging on the door. A policeman is called, and a confederate charges the hero. In spite of protestations of innocence and his wife's pleadings, the victim is convicted and imprisoned. The next part—"Three Month's After, The Escape from Prison"—shows the bold escape of Convict 84 and his many narrow and hair's breadth escapes. In one instance, he just manages to hoodwink the pursuing warders by obtaining the assistance of two travelling tinkers (man and wife). The woman lends him her outside raiment, with which he quickly works a transformation. He manages to reach home, where a touching scene is enacted between husband and wife. The warders find him and he is forced back to prison. The story ends happily, for the villain confesses his guilt and the falsely accused man is restored to his wife and boy, between whom a delightful meeting is witnessed.

Urban.

"On Account of a Moth" is not the latest addition to the Urban list of scientific subjects, but a very good comic film in which a moth plays the part of the villain. Two friends are seated at dinner in the chambers inhabited by one of them, when the moth begins hovering above the table. The host tries to kill it with a plate, but only succeeds in breaking the plate, and when the guest in his turn makes an effort to capture the nuisance he upsets the lamp. After this the chase grows warm in the extreme. The moth flutters daintily round the room with the two men in pursuit, smashing furniture and pictures in their violent attempts to kill it. As the insect flutters past the door, the host aims a blow at it with a plate, and the servant, choosing this inopportune moment in which to enter and enquire the reason of the noise, receives the missle full on the head. The moth then flutters prettily to a china cabinet, and in their efforts to dislodge it the two men overturn the cabinet and strew its contents about the room, whereupon, apparently satisfied with the destruction it has wrought, the moth flies out of the window, and the guest, in

his anxiety to get a last blow at it, leans out of the window, overbalances, and falls to the ground, while his host goes ruefully to the door to re-admit him. This is an undoubtedly novel idea for a comic, and we need hardly say that the photographic quality is well up to standard.

The same firm have another subject in which a number of geese play a somewhat similar part to that enacted by the moth in the one already mentioned. A countryman sets out to market with a number of geese packed in baskets and on the road the geese escape, while Giles and his friends give chase. The geese go under a ladder and the pursuers following violently upset the ladder and the person who is using it. After this the escaped poultry run through a china shop and cause general destruction, and emerging, upset a hawker's barrow, before taking to a picturesque stream in their road. The men follow them into the water and recapture them at last, the conclusion of the subject showing the satisfied countryman with his arms full of the recovered treasures.

The Fred Newman British Empire Pictures are still very popular with audiences at the Hippodrome, Barrow in Furness.

The Operator who Wishes to Know His Business

Should not miss the opportunity of adding to his knowledge by reading Vols. 1 and 2 of the

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Comparison of Limelight Jets
Electric Light as an Illuminant
Fire Extinguishing Device
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Limelight as an Illuminant
Soot Work for Title Slides
Illuminants for the Optical Lantern
How to Make Money with the Lantern
The Science of Animatography
Apparatus for Science Teaching
Interviews with Trade Leaders
Trade Curses and their Cure
Etc., etc.

Jury's Verdict in Newmarket Case.

The adjourned inquest on the victims of the kinematograph disaster, at Newmarket, was held yesterday (Wednesday), by Coroner Sidney Ennion. The Gaumont Company were represented by Mr. Salmon, and Mr. Davies, solicitor, London, represented Messrs. Starling and Draffin, two relatives of the victims.

The Town Surveyor said the seating capacity of the hall without the gallery was 400.

Frank Simpson, captain of the Newmarket Town Fire Brigate, described his fight to reach the fire, and how he and his men soon extinguished the burning woodwork. The kinematograph, he believed, was erected exactly in front of the closed half of the exit doors. The fumes inside the hall was so bad that he feared collapse, and it was only by putting a water-soaked handkerchief on his face and dropping on his knees to direct the water that he was able to stay. The kinematograph was not overturned. When he left the hall there was a rush towards the exits, and someone might have collided with the machine. Had it not been for the cry of "Fire!" the disaster probably would not have happened.

Rhoda Wollard, caretaker of the hall, stated that she arranged the seats, leaving two gangways. The exhibition manager filled up a gangway with chairs. She stood ready to relight the gas at the interval, when the cry of "Fire!" was raised. She was swept away. At similar exhibitions an iron screen had been erected round the apparatus. Nothing guarded it on the present occasion.

Sergeant Gorham and Constable Wright saw a woman fall on the blazing hydrogen cylinder, and others, in stepping over her, had their clothes ignited. They both assisted to widen the exit opening by forcing the closed portion of the door, and rescuing those who fell. The gas-laden atmosphere and burning celluloid film rendered the place suffocating.

Wilfrid Black, an hotel hall porter, said he saw the operator open the lantern door. A piece of white hot lime fell out, and either rolled or was kicked against some spools of celluloid film on the floor, and these ignited. The operator, Greenwood, attempted to extinguish the flames, and then a cry of "Fire!" was raised, and a rush followed for the exits.

The operator said he had had experience of bioscope work for over nine years. The machine was fixed in the usual way. A fireproof box was used only when such was requested by the owners of a hall. The machine was fitted with every safeguard. The mishap was due to the terrible thud against the apparatus by persons leaving the hall. This smashed the lime, which fell igniting the films near. The panic following the cry of "Fire!" undoubtedly caused the deaths.

The Gaumont Company's manager generally corroborated the operator's evidence.

The jury found that death was due to shock, caused by burns, occasioned by an accidental outbreak of fire caused by a panic at the Town Hall, Newmarket, on Sept. 7. They added a rider that in their opinion sufficient precautions were not taken for the safety of the public, and that the Urban Council, who let the Town Hall, should in future exact the same provisions as the London County Council require in letting their halls for these entertainments.

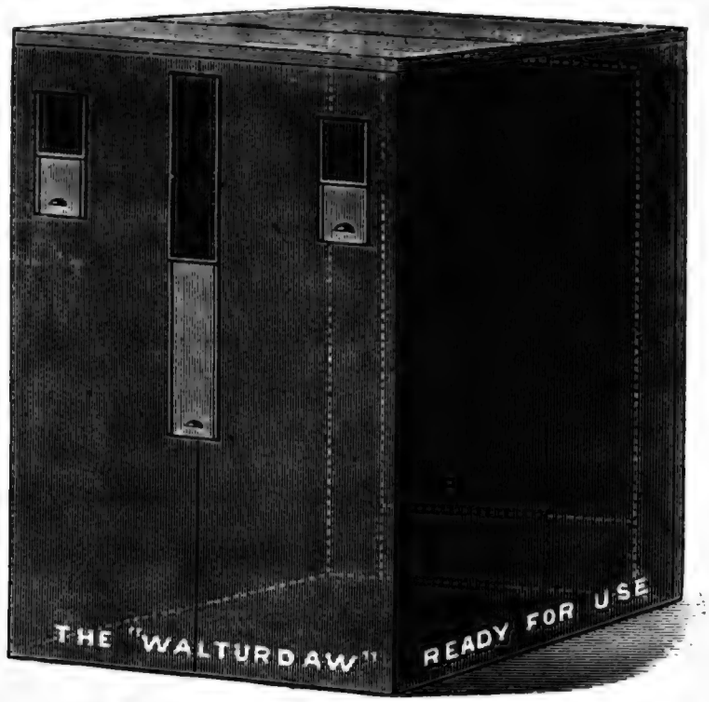
The Jasper Redfern Co., with "The Daughters of the Regiment" and many other pictures is delighting large audiences at the Central Hall, Sheffield.

In "La Milo's" new turn at the Alhambra, the bioscope plays an important part, showing the famous living statue, as Lady Godiva in the Coventry Pageant, in her dressing room, in her motor car, in her carriage, and being received at the theatre.

"Walturdaw" Bioscope Specialities.

The "Walturdaw" Portable Iron House.

In Halls licensed by the London County Council and some few other Governing Bodies, animated pictures are only allowed to be exhibited from within an iron chamber constructed according to the specifications of these Bodies and of the Fire Brigade Authorities. We have made a speciality of these boxes, so that, while they meet all requirements of the Licensing Authorities, are yet so portable and easily handled, that they are no great encumbrance to the operator.



All the parts are numbered, and are fastened together with thumb-screws. Anyone can easily erect or pull down these houses in a few minutes.

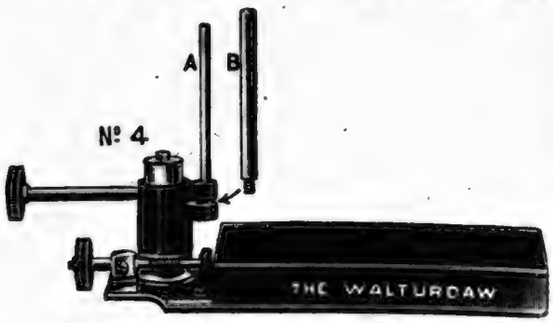
Size when set up ready for use, 4 ft. 6 in. square, 6 ft. 6 in. high.
Price ... £5 10 0.

Or 6 ft. 6 in. by 4 ft. 6 in., 6 ft. 6 in. high.
Price ... £6 10 0.

The "Walturdaw" Iron House packed for transit. Weight about 2 cwt.

Always in stock. Can be seen at any time.

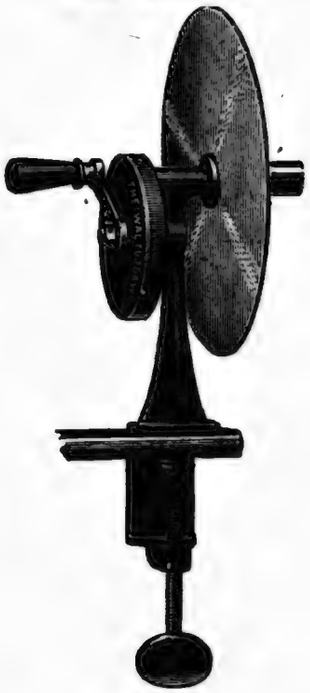
The "Walturdaw" Special Tray.



Designed to give to the limelight jet all the movements of an arc lamp, raising and lowering, or a lateral movement at will. In addition it is fitted with two sizes of interchangeable pillars to fit any jet on the market. This is the finest movement of its kind ever produced, and to users of Bioscopes or other "long-wind" machines which have a moving gate and optical system, some such mechanical tray is absolutely necessary.

Price ... 16/6.

The "Walturdaw" Film Winder.



Clamps to any table, rewinds 1,000 feet of film.

Price ... 15/-

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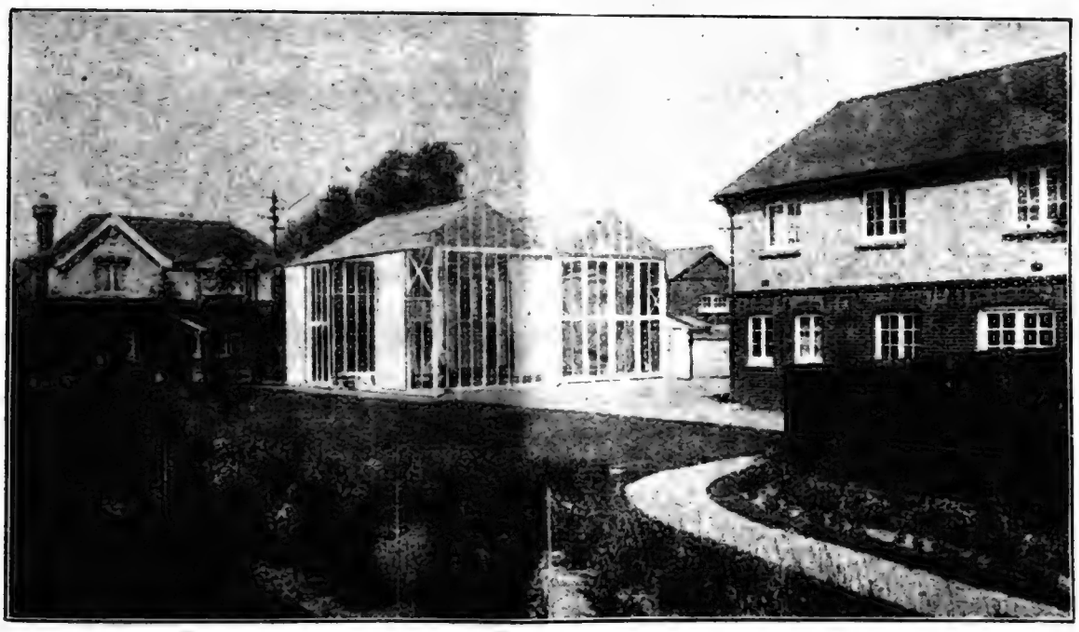
Telephone— 4707 Holborn.

Williamson & Co., of Brighton.

MR. WILLIAMSON.

The firm of Williamson & Co. needs no introduction to the trade. They have made for themselves a reputation for good film subjects, of which "Our New Errand Boy" will stand out in the memory of many exhibitors as one of the greatest comics then going. We have quite recently had the pleasure of looking over the well-equipped works and studios at Hove, and the genial nature of the proprietor rendered our visit all the more pleasurable. When we arrived, Mr. Williamson was at his desk looking over some of his latest productions, one of which included the curtain title effect originated by him. Speaking of this leads to a description of how, on a previous occasion, Mr. Williamson had constructed other effects in which the announcement "Good Night" had been produced by a number of coloured spots, which when seen on the screen appeared to evolve, the colours making a progressive movement throughout the entire wording. These were called "electric sign effects." Questioned how long he had been in the business, Mr. Williamson said, "I started as a chemist, and as photography became popular I supplied the amateur with cameras and accessories. Having started several businesses of this sort in Brighton, I turned my attention to

MR. ALAN WILLIAMSON,
Manager of the London Offices.



GENERAL VIEW OF THE WORKS.

the kinematograph art, realising that there was a very good prospect for great developments of the then novel Living Picture. This was in 1897, when I first used a Wrench Projector as a camera, after making the necessary variations or additions to the apparatus for this purpose." Continuing Mr. Williamson said, "I then used a Prestwich Camera. I can well recollect the Grand National of 1898 or 1899, when a number of the leading people in the trade were present. The attempt to take the race was made in a snowstorm, and needless to say the results from all the cameras working on the field were utter failures.

"My first great success was a film picture of the Jubilee Procession. I have had several narrow escapes with my life. I once endeavoured to secure a picture of a wreck. On the cliff there was an old windlass and a friend

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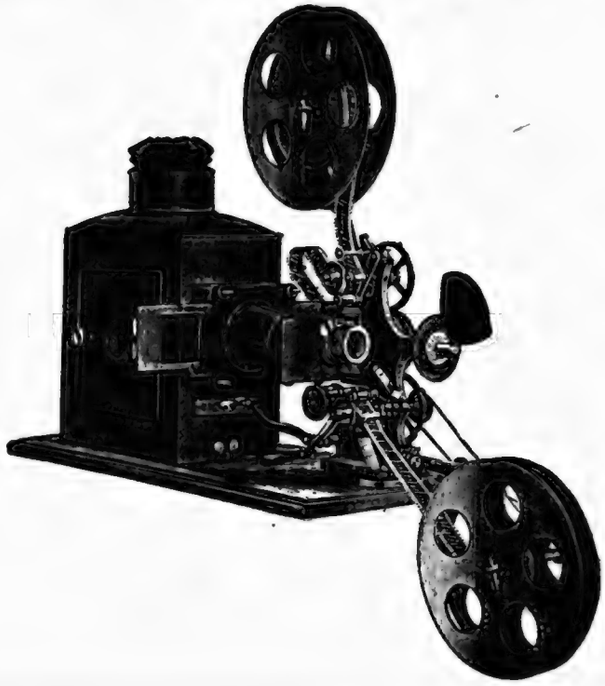

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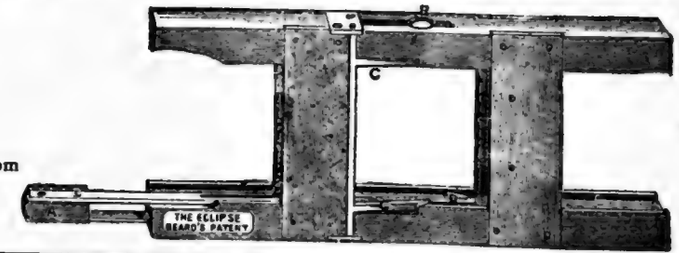

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suggested fixing the camera to this. Had I done so, I should not have been alive to-day, as during the gale, and within a few minutes from the time the proposition was made, that portion of the cliff suddenly gave way, carrying the windlass with it. On another occasion I was nearly washed overboard whilst taking a picture from the launch 'Celtic'."

After relating these facts, Mr. Williamson invited us to look over the works, a view of which accompanies this article. The basement is devoted chiefly to developing rooms, whilst on the first floor we came to the drying and printing departments. Passing through the double doorway we found ourselves in the printing room. Here a number of printing machines were buzzing away, each with its respective attendant controlling the operations. It was interesting to note that each of these machines is complete in itself, is self-contained—each having its own motor and lighting arrangements. The machines possess unique features, and were constructed especially for the firm under notice. We now paid a visit to the new studio, and the magnitude and nature of this can best be understood by a reference to the illustration annexed. Carpenters were here at work making all sorts of stage properties, giving to the observer some idea of the thoroughness with which the whole business is done.

It is a point which is greatly appreciated by all the leading showmen, that when a film bears the familiar W with a circle round it, it is a reliable guarantee that the subject is of good quality and high moral tone. Whilst we write these words a letter comes to hands from a leading exhibitor, in which the writer queries:—"Are any of our manufacturers putting out a film similar or of equal *teaching power* to Williamson's 'Stowaway.'" The enquiry speaks for itself, and serves as a voluntary testimonial and as an example of the many similar remarks we hear relative to the work of this notable firm. A whirl with the proprietor in his elegant motor car enabled us to see Brighton and district in a very short space of time, and served as a very acceptable ending to a delightful visit.

Latest from America.

Exhibitors Organize.—A Plucky Operator.

A meeting of the Moving Picture Exhibitors' Association was held at Nicola Seraphine's theatre, Third Avenue and Seventy-Second Street, New York, recently. Nicola Seraphine, the president, called the meeting to order, with a fair sprinkling of renters and nickelodeon proprietors, but it was found there was not a representative gathering of members, so that very little business could be done. Mr. Mosher, of the Actograph Company, was called upon to voice the sentiments of the renters and their attitude to the Association. In the course of his remarks he said he was not interested in nickelodeons as a proprietor, nor would he or the company he represented ever own one. He did not think it just for manufacturers or renters to own them, as it gave them a very unfair advantage, and he suggested that renters should refuse to support all such and get their film from a source that was uncontaminated. It was agreed to adjourn until Thursday, September 5th, when a larger number of members was anticipated.

The moving picture machine, at Post Street, San Francisco, caught fire from an electric wire recently. But for the prompt action of the operator, a panic would have ensued. Several hundred people, the audience of the last performance of the day, were leaving the building, but they had no inkling of the fire, owing to the cool head of the operator.

The machine had just shut down for the night. Below the operator the well-crowded theatre was slowly being emptied. In the hum of conversation the moving audience did not hear a sharp explosion, followed by the crackling of burning films.

In an instant the flames lighted the place, but the crowd mistook the danger signal for the flaring light of the moving picture machine. Quickly the operator threw a cover over the blaze and rung in for the fire department. When the engines arrived the flames had been extinguished, and the theatre was emptied. The damage amounted to about £20.

Round the Provinces.

Mr. Ralph Pringle is rendering Harry Lauder's songs by chronophone, at the Colston Hall, Bristol. In the picture section of the program he is showing "Life in New Zealand," "Lost on the Alps," and "The Easterner."

At the Assembly Rooms, Surbiton, Jury's Imperial Bioscope has been showing "The King and the Dreadnought," "Colonial Premiers on the Dreadnought," "From Euston to Erin," "Submarine Attack on Portsmouth Harbour," "Niagara," and numerous comics.

"The World's Animated Picture Co.," at the Town Hall, Burton, are giving a program conpounded of good films and excellent artistes. The pictures include "The Lady Godiva Pageant," "Hagenbeck's Wild Animal Park," "Victoria Falls" and many comics.

Mr. R. Pringle's Pictures are to be met with all over the country. At Plymouth he is exploiting the Chronophone in addition to a number of films, of which the best known are "President Fallières at the Colonial Exhibition, Paris," "Dieppe Motor Races," and "The Girl from Montana."

Mr. A. E. Priest, of the Anglo American Picture Coy., opens at the Assembly Rooms, Agricultural Hall, Norwich, on September 30th, for three weeks previous to his tour round the district with his Empire machine. Mr. Priest is a young man with plenty of talent and enterprise and we wish him good luck on his latest venture.

At a recent meeting of the Bury Town Council, it was resolved that the engineer inform the managers of the Athenæum and of the Theatre that in future current would not be supplied to those buildings for the purposes of kinematograph and similar exhibitions, in consequence of the interference they caused to private lighting in the town.

The Rev. C. E. Shipley gave a lantern lecture, entitled "With the Camera through Judea," at the Central Hall, Bradford, on the 12th instant, in connection with the Bradford Sunday-school Union. A thoroughly instructive set of pictures were shown, and explained in a humorous and eloquent manner by Mr. Shipley, who had travelled through Judea.

The people of West Hartlepool are delighted at the return visit of the New Century pictures to their town. The reason of the Town Hall being crowded at each performance will be obvious to anyone who looks at the program, which includes such subjects as "The Short-Sighted Cyclist," "Father Buys a Ladder, "The Electric Belt," "Cinderella," "Herring Fishing," and "Little Tich."

The Royal National Animated Pictures Company are to be congratulated upon introducing a novelty in connection with their entertainment at the Assembly Rooms, Bath. The subjects they show include "Niagara," and "Bread" (from the corn-field to the table), and they offer prizes for the three best essays, by girls, on the subject of "Bread," and by boys on "Niagara." The Company are also showing "Paris Police Dogs."

If your local newsagent is unable to obtain the WEEKLY for you, you can obtain a copy regularly by post for a year by sending 6s. 6d. to the office.

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Topical Pars.

Yet Another Addition to Flicker Lane.—N. Raymond is taking premises in Cecil Court.

In our next issue we publish an illustrated interview with Senora Spencer, one of the few lady operators in the world.

The Invasion of London.—London is to see a number of fresh kinematograph theatres within the next few months, most of which will be supported and run by foreigners.

Walturdaw, Ltd., have secured the services of Mr. J. McDowell, for the photographic department. Mr. McDowell, who was previously with the Warwick Trading Co., has already done good work for his new firm, being responsible for their recent film of the Luisitania.

Do it at once!—If you care for this number of the magazine, make sure of seeing every future edition. You can do this by sending a postal order for 6s. 6d. to our publishers, and they will post you a copy weekly for 52 weeks directly it is printed.

In connection with the visit of the "Solidarité Commerciale" from Boulogne to Hastings, Monsieur Meys, of Paris, gave an exhibition at the Public Hall on Tuesday evening of lantern slides by the new Lumieré process of direct photography in natural colours.

Pathe Freres send us their latest film catalogue, listing all their productions up to date, and exhibitors and showmen are advised to get it. It is well printed and illustrated, and easily referred to, owing to the tabular arrangement of the various subjects.

The Showmen at Hale's Tours would make the entertainment much more enjoyable if they "said their lesson without the book." Distinct enunciation and better phrasing of their sentences would give their hearers a better chance of following the lecture during the rumble of the car.

In "The Sins of Society," at Drury Lane, the realistic effect of the weir in one of the scenes is produced by kinematograph. Mr. Arthur Collins uses part of the Urban film of the Victoria Falls for the purpose, and the noise of the rushing flood is produced by the rustling of sandpaper on a large drum.

During the past month the Rev. T. Jackson, of the Whitechapel Mission, has been startling the holiday-makers on the Eastern coast. After dusk he has shown realistic views by means of a powerful lantern, and by day he has pegged on a temporary clothes-lines the blouses, shirts and other garments made by sweated labour.

"The Star" at it again. We cull the following from our contemporary of Monday last:—"Driven mad by a panic.—John Cooper, a Newmarket plumber, was so upset in the recent panic at a kinematograph exhibition that he lost his memory. To-day (says a "Star" wire) his dead body was found in the water at Stanstead Abbots."

Mr. H. Boddington purposes turning the Clapham Assembly Rooms into a permanent picture theatre, if found possible. A commencement was made on Monday, September 16th, by arrangement with the Gaumont Co., on a month's trial, on the two houses a night principle, and it depends on the reception obtained whether the hall will continue.

The Standard Music Hall Management are to be congratulated on their adoption of a plea which has frequently been urged in these columns. By utilising the bioscope to show the employees of the Royal Army Clothing Department leaving work and advertising the fact that those photographed might see themselves upon the screen, they recently filled the house at each performance.

Williamson's Rising Curtain Titles.—A few weeks ago we gave, under "Helps and Hints," a method of making films to give these effects. It has now come to our knowledge that Williamsons were the first if not the only makers of this novelty. One of their most recent subjects is announced on the screen in this way, and it certainly adds to the value of the film.

"Outside a fair tent in a Kentish village," writes a correspondent of the *Pelican*, "I saw an announcement to the effect that Somebody's Living Pictures were to be seen within, and that on payment of the small sum of one penny one might gaze upon 'the most extraordinary invention of modern times, as presented before the late Queen Victoria and the Emperor Napoleon!'" Presenting views of Adam's home life, we presume?

Mr. Jesse Sparrow, of the Empire, Camberwell, has had himself kinematographed in his garden making a speech, and displayed on the bioscope at night.

"Wanted, a Film."—Many showmen want a particular subject, but do not wish to pay full price. They would realise how quickly their wants could be filled if they only advertised for the special films in our Miscellaneous Advertisements. Many have been fixed up in this way recently, and we should like many more to follow their example.

The Greenwich Theatre has been re-opened by the Bio-Radiscope Co., under the management of Mr. J. W. Chapman. The form of entertainment for the opening week was an animated picture show, and, judging from the reception given by a large house on the opening night, it is highly appreciated. The pictures include "Paying off Old Scores," "Cowboy and Redskins," "Chrysanthemums," "Who's the Boss of the House?" "The Bad Man of the West," and "The Fight between Moir and Smith." A capable orchestra supplies acceptable selections during the run of the program. It is the intention of the management to follow their picture show with melodrama. At present two houses a night are the rule.

An Excellent Testimonial.—The Walturdaw Co. should be gratified when they receive letters like the following: "Dear Sirs,—After very carefully studying singing picture machines, I decided to purchase yours, and I now write to say how pleased I am with it. It is proving a great attraction everywhere I go. It is simplicity itself to operate, and has always worked well on every occasion. I need hardly say that I shall recommend it most highly to everyone, and you are welcome to send any of your customers down to see it working at any time. Yours faithfully, (Sgd.) CHAS. THURSTON." This was followed by a telegram received from Dovercourt: "Have you Cinematophone in stock same as supplied to Mr. Chas. Thurston? If so, please send one down at once.—BARKER, Electric Coliseum, Phœnix Ground, Dovercourt.

Worthy of Emulation.—In the organisation of a kinematograph exhibition at once commendable to the most refined classes of the English public, technical knowledge, artistic taste and good judgment are necessary, all of which are fully possessed by Mr. Waller Jeffs. The citizens of Birmingham may justly be proud of the permanent exhibitions at the Curzon Hall, whilst the trade owe a debt of gratitude to Mr. Jeffs for the honourable way in which he demonstrates the important possibilities of an absolutely safe and elegant display. The local press, including both the *Birmingham Daily Mail* and *Daily Post* have nothing but praise for the shows conducted at the Curzon Hall. "There must be something especially attractive about an entertainment that will fill Curzon Hall on a hot August afternoon. Mr. Waller Jeffs' 'New Century Pictures' seem to be more popular in Birmingham than ever," says the *Birmingham Daily Post.*

Some Coloured Slides.—H. H. Luther, of Market Walk, Huddersfield, sends us samples of his colouring. We have pleasure in saying that after a most critical examination, we can pronounce them excellent. The operation of colouring a lantern slide is very different to that of using transparent colours upon a photograph. It needs not only the artistic touch and knowledge of harmony in colours, but also experimental knowledge of the things that have to be provided for or against in the process of projection. These are manifestly possessed by Mr. Luther, who has sent us views of Salisbury Cathedral and the New Forest. Both views are familiar to the writer, who can therefore judge of the correctness to natural tints. In a word, one would almost imagine the slides had been made by some *natural colour process.*

Non-Inflammable Films. It seems an opportune moment to announce that a non-inflammable substance, as a base for kinematograph pictures, is in sight. Mr. W. K. L. Dickson, who was for many years with Edison, has just shown us samples, which he succeeded in making after long and intricate experiments. The new substance refused to burn when we applied a lighted match. It is as tough as ordinary celluloid film, rather more brittle, and a little thicker in substance than the usual material used for kinematograph pictures. The increased thickness, which for some reason is a necessity in process of manufacture, appears to offer some little difficulty in use, it being less suitable for tight winding in rolls than the ordinary celluloid. This characteristic of the new material envolves the use of a special form of mechanism, and herein lies its drawback. An interesting point is that the bromide of silver appears to be native to the composition, so that the picture exists not merely on the surface, but throughout the entire thickness.

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Kinematograph Projectors as I see them.

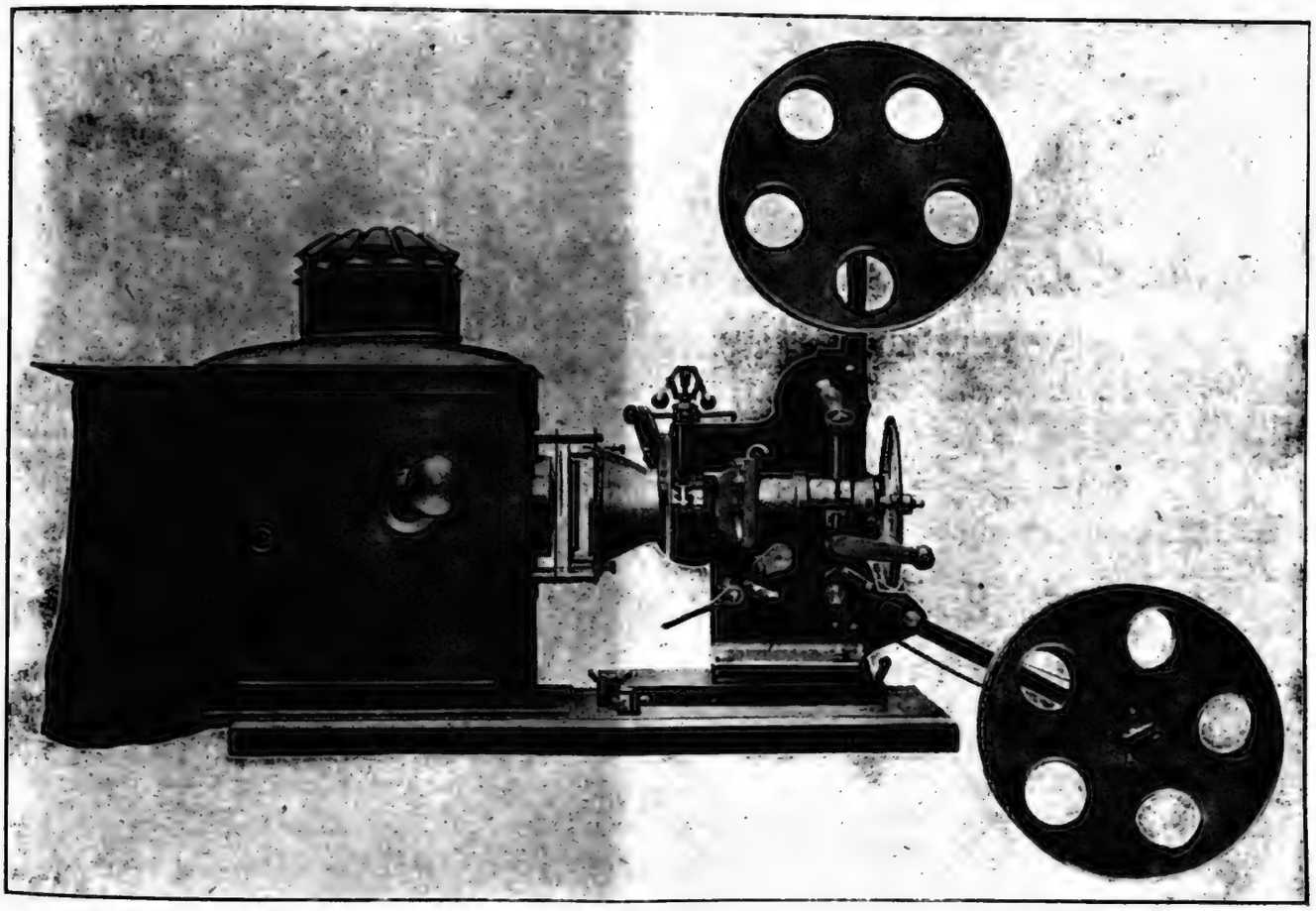
BY THE EDITOR.

No. 8.—WRENCH'S MODEL C.P.P. MECHANISM.

The living picture, with its present high standard of perfection, has been attained only after indefatigable researches combined with shrewd application of mechanical skill to the problems involved.

Celluloid as a support for the photographic images is by no means an ideal substance for the purpose, being as it is both highly inflammable and subject to fluctuating shrinkage. The first undesirable characteristic may be provided for by judicious handling of the substance, and the various automatic appliances for shielding it from fire; but its inherent tendency to shrink, and to do so unevenly, proves to be a more subtle difficulty to deal with, and, indeed, renders absolute perfection impossible. In view of such facts, it is all the more important that the very best mechanism should be provided whereby imperfections (which at present appear to be without a remedy) may be reduced to a minimum.

On investigating the latest production of Messrs. John Wrench & Son, the Model C Projector, we find a machine calculated to efficiently provide for weaknesses in the celluloid such as we have described, and at the same time one which should render the art of projection a pleasure. It is no exaggeration to say that the machine before us is a veritable embodiment of engineering skill, embracing many new and advantageous features, some of which have hitherto been unknown in the trade.



OPERATING SIDE-VIEW OF COMPLETE PROJECTOR, MODEL C.

We may summarise the special features as follows:—

(*a*) The whole of the Maltese cross mechanism runs within an oil bath.

(*b*) An ingenious device whereby the film can be quickly moved within the gate to the extent of one picture, and without upsetting optical centralisation.

(*c*) Automatic cut-off and safety shutter.

(*d*) Gate fitted with fire proof box, so that it is impossible to burn any part of the film except the picture

immediately in the gate, even if the light be allowed to play directly on to it. See illustration of film.

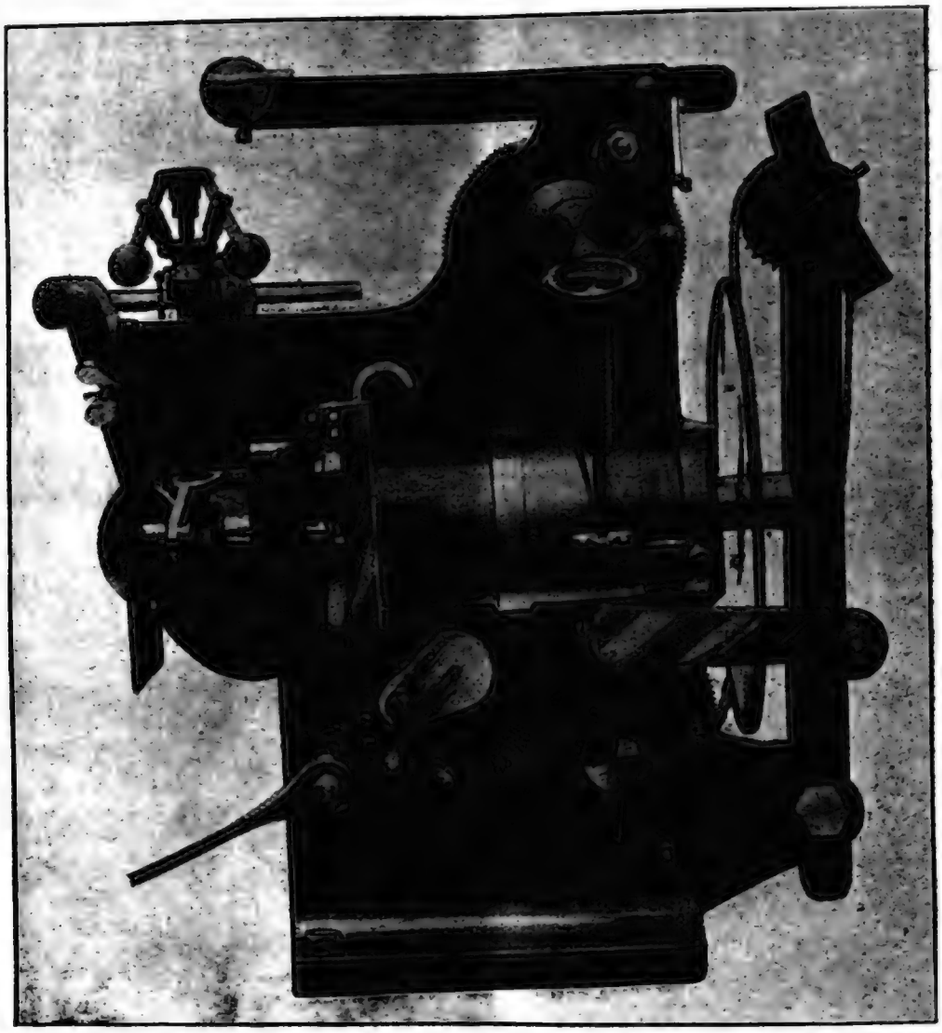
Such are the main features of what will be known as the Model C Perfect Projector or P.P. Mechanism.

Frame, with Bearings, is a fine iron casting, $\frac{3}{8}$ in. thick, the bearings for the sprocket wheels being 4 ins. long. To ensure smooth running of the mechanism, all the bearings are drilled for oiling the running parts.

Sprocket Wheels. These, which are 4-picture sprockets, are made of steel, highly polished, and are cleared in the centre to prevent the film from becoming scratched through the accumulation of dust. Each steel sprocket wheel with its spindle is turned out, a solid piece of steel. This is to ensure absolute truth in running, a most important part in the construction.

The spoked tooth wheels to drive the sprocket wheels are 4 in. pitch diameter, and $\frac{5}{16}$ in. thick. The intermediate wheel is $3\frac{3}{16}$ in. pitch diameter and $\frac{5}{16}$ in. thick. The bottom driving wheel has a tooth chain wheel attached to it on the outside for driving a steel link chain when re-winding the film. A second tooth chain wheel is fixed to the inside of the driving wheel, and this is connected also by a link chain to a tooth chain wheel 2 in. pitch diameter, fixed to the spindle of the handle, thereby securing a movement equivalent to eight pictures with one turn of the handle. The above wheels are made of brass, with the rims polished and lacquered, and the spokes bronzed and lacquered, and are fitted to the spindles with linch pins.

Driving. The handle for driving the mechanism is substantially made in brass, steel and ebony, and is tapped to $\frac{3}{8}$ in. Whitworte thread, the driving spindle is carried in a separate and long bearing, and is fitted at the outer end with 2 in. diameter tooth chain wheel as already mentioned. This arrangement ensures great steadiness in working, and the mechanism not being driven direct from the sprocket wheel, it prevents the possibility of the latter getting out of truth, as is sometimes the case, especially after hard wear, when the driving is actuated from the sprocket spindle.



MECHANISM OF MODEL C WITH SPOOL ARMS FOLDED.

Guide Rollers. The two guide rollers for the two sprockets, are made of vulcanite, cleared in the centre. They are mounted on steel spindles which are fixed by means of lock-nuts to the frames.

Cradles. The film is kept against the sprockets by means of two vulcanite rollers, cleared in the centre, and mounted in lacquered brass cradles, provided with brass handles for raising. These cradles are carried on steel

rods bolted into the frame, and held in position by means of strong spiral springs. A brass adjustable "strippee" works in a V-shape channel on the sprocket, and so prevents the film, in case of breakage, from becoming wrapped round it.

Maltese Cross. This cross, together with its spindle, is cut out of a solid piece of cast steel, and is hardened, so that it works dead true, and in consequence will withstand a large amount of wear and tear.

The pin for working the Maltese cross is also made of cast steel, and is hardened; it is mounted on a locking ring, which in turn is fixed to the steel spindle. This spindle carries at the outer end a 1 in. diameter gun-metal toothed wheel, which is geared to the 4 in. driving wheel.

By this means the gearing throughout is in the ratio of 4 to 1, but at the same time one turn of the handle is a movement equivalent to eight pictures. A heavy brass balance wheel, polished and lacquered, 4½ ins. in diameter, and grooved to take a motor band, is securely

Reproduction of film burnt in Wrench's Model C Projector, showing how firing was confined to one picture space, and did not reach perforations.

fitted, by means of a linch pin, in juxtaposition to the toothed wheel. The Maltese Cross spindle is carried in the frame of the oil-bath mentioned below, and runs in adjustable gun-metal bearings. It has a steel stop and start sprocket attached to it, which is cleared in the centre and lightened.

To ensure smooth running of the mechanism, as well as to prevent the locking ring and the Maltese Cross from "firing," the whole of the mechanism is run within an oil bath of novel construction, which has been patented. The oil bath is made of brass, bronzed and lacquered, and works within a metal casting, which is firmly affixed to the frame by steel screws. The edges, both of the oil bath and the casting are accurately ground, so that the oil cannot escape and trickle down the framework. It is so arranged that it can be readily filled with oil when occasion arises, and can as easily be emptied. Whilst this is so, the bath when once filled with oil will last for many years without replenishing. The adaptation of the oil bath to the kinematograph marks a distinct advance, especially in machines with the Maltese Cross movement. Hitherto, the trouble has been the "firing" of the locking ring and the cross, caused from insufficient oiling of the working parts. The result is that the pin breaks, thus rendering the mechanism useless, but with the patented oil bath this objectionable feature cannot possibly occur.

The iron frame is strengened on each side and is drilled through its entire width from back to front for carrying the shutter spindle, the bearings being provided with holes for oiling. The inner end of the spindle is arranged to actuate the automatic cut-off, and the extreme outer end is cut D-shape to allow the shutter to move backwards and forwards for lenses of varying foci.

From the above remarks, it will be seen that an immense amount of thought has been given to the Model C Mechanism, and in practice it will be found to give steady and flickerless pictures. The stop and start sprocket wheel, when the machine is working, appears to be dead still, which is one of the most trying tests that the machine can have. Not only so, but it runs with a smoothness and ease that is truly wonderful, owing in part to the mechanism running in oil.

The Automatic Cut-off and safety-shutter is situated immediately behind the fire-proof box, and is controlled by governors actuated by a spindle running through the framework, and geared to the main mechanism.

The novel means by which the film is moved in the gate allows the sector of the shutter to be much reduced in size, so that a proportionately larger amount of light reaches the screen.

With regard to the efficiency of the fire-proof box, it will suffice to say that its action was demonstrated to us two or three times, and on each occasion only a single picture was burnt, leaving the marginal perforations intact. The annexed illustration is from one of the actual pieces of film ignited, which speaks for itself.

The Warwick Battle Pictures

Are undoubtedly among the most remarkable films secured since the birth of the kinematograph trade. Pictures of actual fighting are notoriously hard to get, but the Warwick operator at Casa Blanca has apparently let nothing stand in his way in taking the films which are now being shown at the Empire.

The new French gun is seen in action in one section and the action of August 18th is most vividly shown, including a desperate charge by the Arab horsemen who fall quickly before the French fire. The French commander, General Drude has also been photographed interviewing a Moorish envoy who came in under a white flag.

The Warwick Co., are offering these films at 6d. per foot,—an addition rendered necessary by the heavy expenses incurred in taking them.

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[We do not accept responsibility for the views expressed by our correspondents.]

QUALIFICATIONS OF OPERATORS.

TO THE EDITOR, "KINEMATOGRAPH AND LANTERN WEEKLY."

SIR,—My committee desire, in view of the great and growing popularity of film exhibitions, the skill and care required from the operator, and the danger from fire and panic inseparable from such exhibitions, to emphasise the importance of competent operators only being employed, more especially as some proprietors of such exhibitions are entrusting the machines to youths who are paid low wages and have little or no experience.

This Association, some time ago, suggested to the London County Council that they should insist upon operators being able to satisfy the officials of the Council entrusted with the control of such matters, as to their qualifications to operate a bioscope or similar animated picture machine.

We venture to say that it is desirable in the public interest that all licensing authorities should insist upon operators using these machines upon licensed premises furnishing some proof of their qualifications for such work.

I may add that no operator is eligible to join this Association unless he has had at least eighteen months, and for some classes of work, two years' experience.—Yours faithfully,

S. J. HENRY,
Secretary, Bioscope Operators' Association.
29 Wellington Street, Strand, London.

TO PREVENT FIRES.

TO THE EDITOR, "KINEMATOGRAPH AND LANTERN WEEKLY."

Sir,—Referring to the recent accident at a kinematograph show, it is only fair to the London County Council to say that, were the regulations the same in the country as they are in London, an accident of this kind could not have occurred. We understand that the operator's box was neither fixed nor guarded from the public. We should be pleased to demonstrate to one of your representatives the perfect way the County Council demand that the operator's box should be guarded from the public, if you would care to send him to the Balham Empire.—Yours faithfully,

THE BRITISH CINEMA CO., LTD.

[We agree that the general use of an operator's chamber would lessen the possibility of fires, but in some circumstances, as in the case of the accident referred to, it is impossible to use one, owing to the size of the hall or other reasons. It should also be remembered, as we point out elsewhere, that the danger arises not so much from fire as from the tendency of audiences to panic, and the fact that a chamber is used will not always stop a panic.—ED.]

OPERATING HINTS.

TO THE EDITOR, "KINEMATOGRAPH AND LANTERN WEEKLY."

Sir,—I have taken the K. & L. WEEKLY long enough to judge of the recent alteration, and am pleased to find it is a real live journal for real live men. I think the article on the "Electric Light," by C. M. H., now running, is one of the best we have ever had, and more articles of this sort will make your paper of real worth. I hope the writer, before the close of the articles, will tell us how to guard against some of the dangers of the electric arc in the kinematograph.

Almost every week you are chronicling one or more serious accidents, through short circuiting, &c. I was surprised to see the account a week or two ago in the Journal of the fire at the Alhambra, Rouen. Only a few days before the occurrence, I had the pleasure of witnessing the show, and the operator seemed to me a very capable man, and I must say it was one of the most perfect shows I have seen.

The French people appear to like strong meat, and the film that met with the most enthusiastic reception was the Hippopotamus Hunt in its entirety. I noticed the same thing in the Boulevards in Paris. Many of the films put on there would not be allowed in England.

In one of these shows, a fire might have been caused through the operator feeding his film off the back of the spool, instead of the front. On his starting the second film—through a faulty join, I suppose—the film snapped, and the impetus on the spool went on unwinding the film and the end was down between the machine and the lantern before the operator knew what was happening. The cut-off happened to be on the lantern and not on the machine, fortunately, as the free end of the film had caught round a sprocket, and had to be torn to get it out of harm's way. If he had been feeding off the front of spool, the film would have run down free of the machine altogether. I noticed he did not pin the film together, as is usual with us, but simply licked the emulsion side of the film and stuck it together.

At another of these shows I noticed a wrinkle that may be of use to some of ours. We all know the difficulty of keeping the end of a full spool of film just where we want it, whilst we tie a string round it. I find a band made of wide elastic is much better, but the operator in question had a simpler method still—he merely tucked the end of the film down between the inside of the spool and the edge of the film.

Yours faithfully,
Ventnor. J. H. DRAYTON.

SOME SUBJECTS CRITICISED.

TO THE EDITOR, "KINEMATOGRAPH AND LANTERN WEEKLY."

Sir,—I have been taking a great interest in your paper fo the last twelve months, and have looked for it more eagerly since it became a weekly trade journal. I think it is a great companion to those engaged in all departments, seeing that it deals with every branch of the trade. Would you therefore be good enough to bring before the notice of your readers the following remarks, which I consider are pertinent to the correspondence which has recently appeared in your columns.

I have been struck in no small degree with the foreign atmosphere of present day picture exhibitions, and it seems to me that our own manufacturers have no conception of the British Public. I notice Pathè, Urban and Gaumont have woke up in this respect, and have tried to remedy the matter, but, in my opinion, the cure they have achieved is worse than the original disease. The following absurdities occur in certain films: An English police station occupied by gendarmes, and the individual whom they capture is taken before a French magistrate; again, a French thoroughfare (with French names above the shops), while an English policeman is on duty at the end of the street, and if I were not intruding on your valuable space I would mention many more instances.

I would also plead with the manufacturers for a little more "British tone," and not quite so much obviously foreign peasantry, etc., as I feel quite sure the British public is getting tired of what I consider an injustice to their race. This I feel sure could be attained by such manufacturers as Pathé, Urban and Gaumont.

I should also like to offer my opinion as regards poor and bad shows. The chief cause of this is, I am convinced, the employment of an operator at about 30s. per week, and he is

called upon to do any odd job connected with the program. The man who will accept an engagement on these terms is a "glorified baggage man."

Another sore point with other operators is getting blamed for damage done to films, when perhaps the film was in a delapidated condition before it was seen inside the operator's iron house. A spool is let on hire to a showman who employs some Tom, Dick or Harry to run his show, who carelessly uses the films, and in endeavouring to make good his damage gives a shocking display of bad jointing. It is returned to the hire contractors as usual (on a Sunday morning), when, needless to say, the place is in chaos, despatching films here, there, and everywhere. This spool escapes being overhauled, and is sent out to make up a number. It is received in this condition by the operator, who, to save making trouble, says nothing, but when it is again returned to headquarters this unfortunate individual is called to the carpet. If operators take my tip they will report upon the film's condition should the necessity arise.

I would like to discuss the examination test and other points of general interest, but owing to this lengthy letter, will ask your permission to use your columns at a future date.

Yours faithfully,

"THE YOB."

THE EDITOR "THE KINEMATOGRAPH & LANTERN WERKLY."

Sir,—Is there any wonder that fires, panics &c., take place at kinematograph shows when Tom, Dick or Harry can for a few shillings hire a machine and films sufficient for an evening's entertainment without any enquiries being made as to whether the hirer is a competent operator or not? I enclose you a leaf I have taken from the catalogue sent me by a large house, from which you will see that a machine and films can be hired at considerably less cost than that for which any qualified competent exhibitor could afford to give his show.

The clients of this firm consist to a very large degree of clergyman, Superintendents of Sunday Schools, Secretaries of Bands of Hope &c., who principally give their entertainments in crowded school rooms and in the hands of the inexperienced, accidents are most likely to happen. Besides the question of price cutting, I consider the practice highly dangerous. I enclose my card and remain,

Yours, etc.,

EXHIBITOR.

[We heartily agree with our correspondent that an amateur should not be allowed to use a kinematograph in public under any circumstances and the K.M.A. might pay particular attention to this matter in any representations to the councils which it intends making. The price quoted in the leaflets sent us, for the hire of a projector, is obviously only one that can be made to pay because the firm which makes the offer does not object to entrusting its machines to inexperienced hands.—ED.]

Readers who buy films through our notices, or through our advertising pages, would confer an obligation on us, if they would mention the fact when writing to the makers.

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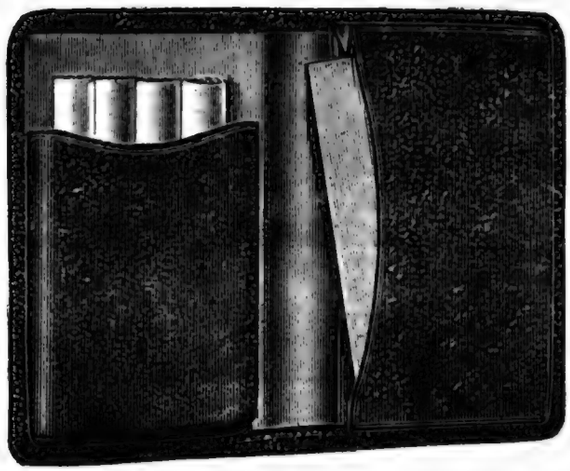

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for our Index Register, which is already the most complete in the world.

Remember

Anyone interested can be included: new makers, operators, showmen, film takers, pirates or anyone. Our only stipulation is that the list shall contain one name and address which we have not previously had.

Postcards to be addressed

KINEMATOGRAPH & LANTERN WEEKLY, Tottenham Street, W.

Amateurs at Kinematography.

By SYLVANUS.

Our fortunes were as good as made. Already we saw visions, and dreamt of motor cars, steam launches, yachts, trips on the Continent, and other luxuries pertaining to the millionaire. It seemed such an easy matter to make the necessary cash to indulge in all these things. We had heard that there was a great demand for really good films, and manufacturers were always ready to allow a good royalty on all films accepted and used by them. All we had to do was to take a few subjects, then sit down and pocket the royalties. Of course, there would be the initial expenses, but what were they when viewed in the light of the results. So wasting no time, we set to work with a zeal worthy of a better cause. It may be mentioned here that we possessed enough knowledge of the photographic art between us to photograph a brick wall, without there being an absolute necessity to label the print, so enabling the observer to determine the nature of the subject depicted.

Our first step was to erect a stage in the back garden, and this was put up regardless of damage to the flower beds, for what were a few flowers compared with the great issue at stake? It looked very imposing when finished, and quite elated our spirits.

We bought a kinematograph camera, and some hundreds of feet of film, and then came the all important question of subjects. This had appeared a simple matter viewed from a distance, but brought nearer began to assume a different complexion. Suggestion after suggestion was made, only to be cast aside as impracticable and impossible. Up to that time we had all imagined ourselves to be possessed of a normal share of brains and imagination, but now it seemed as though we had none. And when either of us did have a happy inspiration, and brought out as we fondly imagined something brilliant, we were invariably squashed by the remark "Ah! that's been done already," or "That wouldn't do, it's too silly."

Subjects—they haunted our dreams by night and filled our thoughts by day. But after much talk and also quarrelling as to who were the originators of the ideas, we hit upon a few subjects we thought would do finely. We pressed all our friends with the slightest histrionic talent into our service, thought out all details, and, after a rehearsal or two, it only remained to actually take the pictures. But just at this point the feminine member of the community realised what it would mean to her furniture and all the little household trifles so dear to the feminine mind. She raised her voice in indignant protest, but it was drowned in the chorus of "mere men," "But you are going to have it made up to you a hundredfold, so be sensible and don't get cross." Reassured by these words, she gave way, and watched her household goods being treated in the most ruthless manner with a feeling of perfect indifference.

Everything and everybody was ready on the day fixed for the first performance, when one of the children, taking part in the picture, spying a little tin box, and being curious, as children are, opened same, with the result —165 feet of negative film exposed and spoilt.

This was vexing, but nothing daunted, a fresh tin was brought and the contents safely placed in the camera this time. The crucial moment had arrived, our improvised stage manager gave the signal, and we all went through our various parts with a grim determination to do it, or perish in the attempt. When it was over, there was a chorus of voices protesting that he or she was quite sure that he had made no mistake. The loudest voice of all was that of the operator, who asserted that if everyone had done their duty as well as he had, the whole affair was an unqualified success. The film was taken out and sent off to be developed. At this point of the proceedings one member of the community got so excited that he went to the length of writing to the *Daily Mail* inquiring their prices for whole page advertisements. It was a difficult matter to restrain our impatience before the positive film could possibly arrive, but our hopes and expectations received a cruel shock when we received a letter from the firm to whom we had entrusted the development, saying there was nothing whatever to be seen on the film. It was clearly evident that the operator had omitted to remove the cap from the lens whilst taking the picture. As may be imagined, the unlucky man had a very warm time, and was not allowed to forget it for many months after. He threw the whole matter up, saying he had enough and was off kinematography for evermore.

But the rest of the party were still keen, so we made another attempt. Just as we were starting the performance, everybody yelled out instructions to remove the cap, so there was no chance of it being overlooked this time. We now managed to obtain a partial success, for when the results were shown upon the screen, there certainly was plenty of animation to be seen, the only drawback being that it presented the appearance of a shadowgraph show more than anything else, the result of under-exposure. Still we were pleased, for we had managed to accomplish something, and surely next time everything would be all-right. So we tried again, managing to obtain a fairly good technical result, but when seen clearly our stage performance was so crude and amateurish that no manufacturer would look at it. The sarcasm and biting criticism was more than we could stand, and we came to the conclusion that kinematography was not in our line, and was best left alone. We made no further attempt to make our fortunes in that direction, and with a balance considerably on the wrong side, abandoned the affair. But we had got a great deal of whole-hearted fun out of it all, so it was not altogether a loss. Moreover, it had left us with a profound respect for those manufacturers who somehow managed to turn out such brilliant films. Well, they are welcome to the whole field. As for us, we all "had enough."

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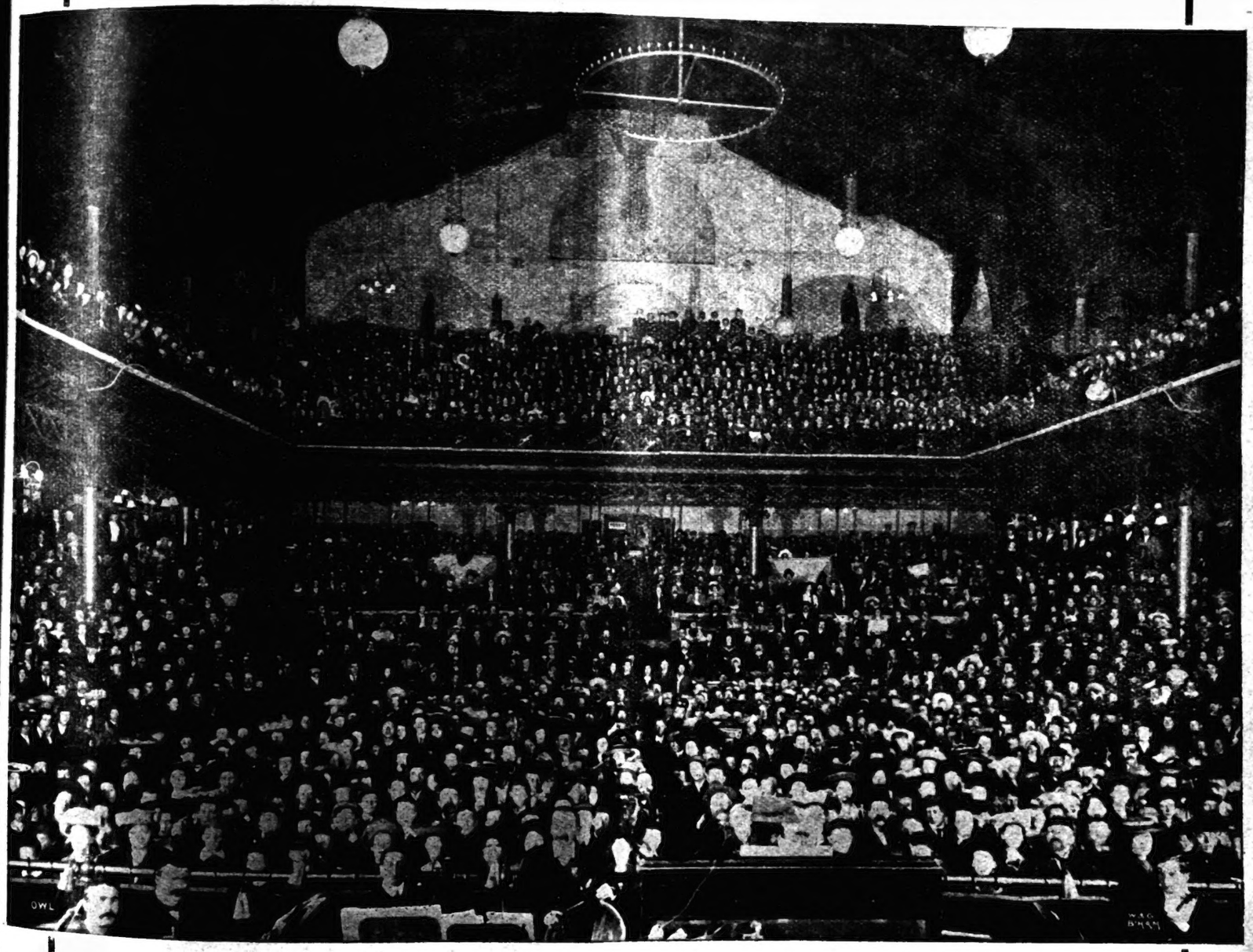

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A. Lippold & Co. write: "It is an extremely valuable little paper to us now, and we never miss it."

A. E. Priest, of Norwich: "I wish your paper every success. I take it every week, and would not be without it."

P. Bendon, in sending cheque, writes:—"I am very well pleased with result of advt. Kindly keep it in till further notice."

J. A. Truscott, Maidenhead:—"I do not know when my subscription runs out, but please let me know immediately so that I may renew."

Dentici & Co., Yokohama:—"We have filled up your order form, so that you may be sure to send each number of 'The Kinematograph and Lantern Weekly.'"

T. B. Davis (Birmingham):—"I have taken the Lantern Journal in since 1894, under the different names and Editors, but I think it is better than ever now, and is what is needed to improve the trade."

George Leal, of Johannesburg:—"I've seen your Journal and am pleased with it, and want to be placed on your subscription list. I have therefore much pleasure in enclosing Postal Order for 6s. 6d."

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Frank Graveson, Rotherham:—"I hope your weekly will receive the support it richly merits, for I am sure it is a paper brimming with interest to those in the kinematograph profession."

B. Peach, of Sheffield, writes:—"I think this Weekly the first paper for both manufacturers and operators, enabling them to keep in touch with everything in the business. Wishing long life to the Weekly."

J. Cribb (Portsmouth): "Many thanks for your very interesting and valuable Weekly. 'The Kinematograph and Lantern Weekly,' which I received from you. I may say I am a Subscriber through a local agent."

H. Merritt writes from Dublin:—"I may say I look forward each week to the arrival of our Weekly, and its value to operators so far from London as this cannot be overrated, both for the information therein, and for keeping us posted and up-to-date."

Fred Foley, of Otaki, New Zealand, says:—"Your first Journal (Weekly) to hand. Highly delighted with change. Think it fills a big want to trade out here in New Zealand, by giving latest doings of the trade in England or London, every 'Frisco mail."

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C. J. McMullen, of Utica, N.Y., U.S.A., says—"I cannot do without it, as it contains mental food for me, and keeps my think tank working all the time. Even the advertisements are as full of meat as an egg. It's the little schoolmaster to all who are in any way concerned in optical projection."

Fred. A. Moore, of Halifax, writes: "Owing to the large number of replies to my advertisement in last week's issue, I was able to obtain my requirements by first post morning after, so will you kindly withdraw the advertisement from next issue, and oblige."

The Amateur Photographic Depot, of Manchester, say: "We have great pleasure in telling you that your medium has brought us replies from America, and we have received a draft from Japan only on Friday last for 8,000 ft. of film. This speaks well for your enterprise as an advertising medium."

Clayton & Jeffcock, Southport:—We have taken your paper since it started, obtaining it from the Railway Bookstall. It always contains a lot of valuable information which we, as operators of long experience, who have never had an accident, fully appreciate."

Beardsley & Son, of Christchurch, N.Z., send subscription and write:—"We have just received the first week's 'Kinematograph Weekly'—it will be a real boon to us. We have shown it to two friends, Mr. E. Montgomery and Mr. Folly, both of whom are sending on subscriptions."

A. R. Wade, of Plaistow:—"I cannot close without thanking you for the information I glean from your pages. It is in my opinion a long felt want supplied. I am an old subscriber, and have the 'Optical Lantern Journal' from the first issue. I am a regular reader of your publication, and wish it long life and success."

Bert Foulger, of Scarborough: "I am well satisfied with your excellent Journal, and am anxious not to miss a number. Owing to the copies sent having to be re-addressed, they have got damaged in transit, and as I am anxious to have every number I shall esteem it a favour if you will let me know how much you require so that I have clean copies from No. 1."

The Amateur Photographic Depot of Manchester write: "We have received numerous replies from last week's advt., and herewith tender you our best thanks. The films we are advertising have in most instances only been used one week, so you may gather that the prices are very low, and the films we have sent on approval have never yet been returned in one single instance, which speaks well for the quality and condition."